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NEWSPAPER

Billboard®

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO, AND HOME ENTERTAINMENT

OCTOBER 6, 2001

WAR AND REMEMBRANCE

Concerts And Charities Raise Millions For Disaster Relief

BY BRIAN GARRITY

NEW YORK—In an unprecedented wave of charitable contributions, music-industry-related companies and events have generated more than $170 million in pledged donations to organizations aiding in the relief effort of the Sept. 11 terrorist attacks in New York City and Washington, D.C.

The majority of that figure, $150 million, stems from a single fund-raising event, *America: A Tribute to Heroes*—a Sept. 21 telethon that was carried on more than 35 broadcast and cable TV networks and 8,000 radio stations in the U.S.—featuring performances and/or appearances from more than 20 artists,

(Continued on page 91)

Music Industry's Bottom Line Feels Terrorism's Aftermath

BY MATTHEW BENZ

NEW YORK—The entertainment industry, which moved quickly to lend its voices and muscle to relief efforts, has also been busy assessing its own uncertain financial future in the wake of the Sept. 11 terrorist attacks.

The short-term fallout from the attacks was clear enough, as media and entertainment stocks plunged alongside those of most other markets during the following week. From Sept. 17 to Sept. 21, AOL Time Warner stock dropped 13.3%, while Viacom's fell 17.55%. A number of companies, especially those more reliant on advertising revenue, have since lowered their financial targets for the rest of the year.

(Continued on page 91)

Artists & Lawyers Decry Contract Clause

TOOMEY

BY BILL HOLLAND

WASHINGTON, D.C.—Lawyers for recording artists call the controlled-composition three-quarter-rate clause in contracts unfair and possibly illegal. But possibilities for reform are hindered, because few people other than transaction-minded music-industry attorneys even understand the phrase or the contractual clause it describes.

Simply put, the controlled-composition clause permits the record company to lower or put a cap on the

(Continued on page 90)

MURPHY

Decca's Cecilia Bartoli Makes 'Dreams' Real

BY STEVE SMITH

NEW YORK—Cecilia Bartoli couldn't wait to catch her breath. The renowned Roman mezzo-soprano barely paused to bask in the tremendous success of 1999's *The Vivaldi Album* before embarking upon two rigorous years of detective work in preparation for her new project.

While recording *Vivaldi*—a dazzling collection of rarities by the popular Italian Baroque master that has sold 500,000 copies worldwide—Bartoli had fallen in love with the poetry of Metastasio, the great 18th-century Italian poet and librettist who had collaborated with Vivaldi.

When she learned that German composer Christoph Willibald Gluck had also collaborated extensively with Metastasio, the prospect was too exciting to put on hold.

Released Sept. 25, on Decca, *Dreams & Fables: Gluck Italian Arias* features the mezzo in eight selections from Gluck's Italian operas—works that are virtually unknown today, including six world-premiere recordings. Bartoli is accompanied by the Akademie für Alte Musik Berlin, a leading German period-instruments ensemble. Musicologist Claudio Osele, with whom Bartoli collaborated on *The Vivaldi*

(Continued on page 94)

Patriotic Tracks & Tribute Projects: Page 3 • House Of Blues Reorganizes: Page 6 • Sting & Alanis On Amnesty's 40th: Page 11

LATIN MUSIC 6 PACK
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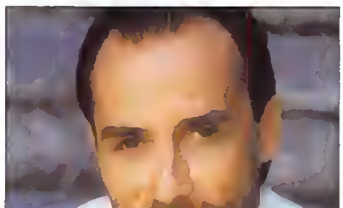
Patriotic, Charitable Titles Swell

BY MELINDA NEWMAN

LOS ANGELES—As Americans yearn for a sense of community following the Sept. 11 terrorist attacks, many are finding refuge in music that celebrates their sense of patriotism. A new wave of charity-oriented projects in response to the disasters is also being rushed into production.

"[Patriotic] songs really pull us together as a nation, at a time when it's so important for us to be strong and be as one," says Antonio "L.A." Reid, president/CEO of Arista Records, which is rereleasing Whitney Houston's 1991 renditions of "The Star Spangled Banner" and "America the Beautiful."



GREENWOOD

According to Arista, the label has shipped 750,000 copies of the single, which went on sale Sept. 27 for $3.99. The wholesale cost is $2.20. Houston and Arista are donating their royalties and net proceeds to the New York Fraternal Order of Police and the New York Firefighters 9/11 Disaster Relief Fund.

But perhaps no patriotic song has been embraced during this tragedy as much as "God Bless the USA" by Lee Greenwood. "All the other patriotic songs deal with tradition, whereas 'God Bless the USA' is a modern approach to patriotism," says Greenwood, who wrote the song in 1983 following the downing of a Korean commercial airliner over Russian airspace. "It says something that none of the other songs say, which is 'I'm proud to be an American.' " The song is No. 25 on this week's Hot Country Singles & Tracks chart.

American Patriot, one of many Greenwood catalog titles available that feature the song, soars to No. 1 on the *Billboard* Top Pop Catalog chart this issue. The title carries a suggested list price of $11.98.

"We've shipped more than 200,000 units," says Gene Rumsey, executive VP of sales and marketing for EMD Music Distribution. "We're not advertising it—we're just responding to demand as quickly as possible."

Universal Music Enterprises and WEA Distribution also have versions of the song on their own Greenwood collections—both priced at $5.99—that are seeing tremendous increases in sales, according to the labels.

Curb/WEA will release a commercial single of "God Bless the USA" Oct. 10, as well as LeAnn Rimes' version of "God Bless America." Curb is also compiling a collection of previously recorded inspirational songs by Rimes that it will release Oct. 16 under the title *God Bless America*. But none are charitable efforts.

Although unavailable commercially, Faith Hill's version of "The Star Spangled Banner" from 2000 has also been flooding the airwaves. The song is No. 41 on this issue's Hot Country Singles & Tracks chart.

Hill says, "To think that people are turning to my rendition [of the national anthem] for comfort, encouragement, or to pay tribute to the heroes of Sept. 11 is the highest praise I believe I can be given."

Sales of patriotic marches have also soared (see Declaration of Independents, page 66).

"There's been an amazingly weird variety of things people are looking for," says Eric Keil, VP of purchasing for South Plainfield, N.J.-based Compact Disc World. "We've had to do a lot of scrambling to meet demand."

NEW EFFORTS

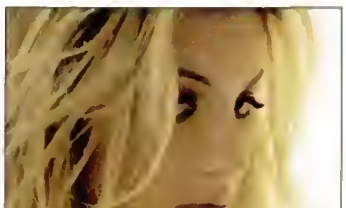
The tragedy has spawned a number of new releases that are donating proceeds from sales to various charities. The following are a handful of upcoming projects:

■ *America: A Tribute to Heroes*. Sources say that Interscope is negotiating to release a set compiled from the Sept. 21 telethon of the same name. Proceeds will go to the United Way's September 11th Fund.

• *God Bless America* (Columbia, $13.98, Oct. 16). This new compilation features a number of previously released patriotic or appropriately themed songs. The sole new track is Celine Dion's "God Bless America." A portion of the proceeds will go to the Twin Towers Fund. "God Bless America" was made digitally available to radio stations Sept. 24.

• "We Are Family" (Tommy Boy Records/SumThing Else MusicWorks, $3.99, release date yet to be determined). The track is a remake of the Nile Rodgers/Bernard Edwards-penned Sister Sledge hit that features more than 75 celebrities, including Patti LaBelle and Queen Latifah. Proceeds are to be split with the American Red Cross and outreach programs promoting tolerance.

• *What's Going On* (Columbia, $11.98, Oct. 23). This five-track EP features versions of Marvin Gaye's classic tune and includes



HILL

Bono, Destiny's Child, Backstreet Boys, and Fred Durst. First slated to benefit AIDS relief organizations worldwide, the project will now share its proceeds with the United Way's September 11th Fund.

• "What More Can I Give." Penned and spearheaded by Michael Jackson, this project features Destiny's Child, Marc Anthony, Brian McKnight, Tom Petty, and Seal, among others. Jackson has yet to announce a label, release date, price, or charity for the release.

■ "El Ultimo Adiós" (Sony, $9.99, release date yet to be determined). This single features more than 30 Latin artists, including Chayanne, Thalía, and Gloria Estefan, on a new song penned by Emilio Estefan and Gian Marco. The disc also includes an English-language version, as well as an additional rendition in Spanish. Proceeds go to the American Red Cross and to the United Way.

Additional reporting from Leila Cobo in Miami.

LETTERS

DOWNER SYSTEM ON STREET DATE

While shopping in a Fry's Electronics store on La Palma Avenue in Anaheim, Calif., on Saturday, Sept. 1, I noticed an end-cap display stocked with priced, available-for-sale copies of the yet-to-be-released *Toxicity* CD by System of a Down. It is difficult enough for a small retailer to compete with the discounts offered at the big-box electronic stores, but to have a major retailer blatantly ignore the street date for a major CD release can't go unreported.

Michael Erickson, Owner
Everything's Music
Perris, Calif.

ODDS IN FAVOR OF THE INDIES

I commend Chris Morris on his Aug. 25 *Billboard* article, "Beating the Indie Odds?" The article delineates the greatest problems that face independent labels today: under-capitalization and contracting distribution. Few label owners are able to achieve widespread awareness of their new music and get releases into the marketplace in sufficient quantity. One such tool, the Internet, is not enough.

Keith Holzman
Solutions Unlimited Management Design
Los Angeles

I want to compliment Bradley Bambarger on the wonderful piece he wrote on Chris Whitley ("Chris Whitley Takes New Stand With ATO," *Billboard*, Aug. 4). He did a great job capturing his work and essence.

Anne McDermott
Valley Entertainment
New York City

BRAVE MUSIC & A BOLD MIND

I read with interest Timothy White's recent story (Music to My Ears, "Brave Combo's Kick-Ass Bohemianism," *Billboard*, Aug. 25) on Brave Combo. Thanks for shedding some long overdue light on much-deserving artists.

George Saadi, VP of retail
Album Network/Clear Channel Entertainment
Burbank, Calif.

Kudos on an excellent column (Music to My Ears, "Words From a Woman of Heart and Mind," *Billboard*, Sept. 8.) I found it fascinating reading and encouraged every one of my board members to read it.

Frank Breeden, president
Gospel Music Assn.
Nashville, Tenn.

Letters appearing on this page serve as a forum for the expression of views of general interest. The opinions offered here are not necessarily those of *Billboard* or its management. Letters should be submitted to the Letters Editor, Billboard, 770 Broadway, New York, N.Y. 10003.

Top Albums

ARTIST	ALBUM	PAGE
THE BILLBOARD 200		
JAY-Z	The Blueprint	75
BLUES		
VARIOUS ARTISTS	Get The Blues!	80
CONTEMPORARY CHRISTIAN		
P.O.D.	Satellite	80
COUNTRY		
MARTINA MCBRIDE	Greatest Hits	49
ELECTRONIC		
BJORK	Vespertine	44
GOSPEL		
DONNIE MCCLURKIN	Live In London And More...	80
HEATSEEKERS		
PROPHET JONES	Prophet Jones	81
INDEPENDENT		
COO COO CAL	Disturbed	81
INTERNET		
DIANA KRALL	The Look Of Love	82
LATIN		
RICARDO ARJONA	Galeria Caribe	53
POP CATALOG		
LEE GREENWOOD	American Patriot	87
R&B/HIP-HOP		
JAY-Z	The Blueprint	45
REGGAE		
BOB MARLEY AND THE WAILERS	One Love: The Very Best Of...	80
SOUNDTRACK		
	GLITTER	82
WORLD MUSIC		
AFRO CELT SOUND SYSTEM	Volume 3: Further In Time	86

Top Singles

ARTIST	TITLE	PAGE
HOT 100		
ALICIA KEYS	Fallin'	87
ADULT CONTEMPORARY		
MATCHBOX TWENTY	If You're Gone	85
ADULT TOP 40		
TRAIN	Drops Of Jupiter (Tell Me)	85
COUNTRY		
CYNDI THOMSON	What I Really Meant To Say	50
DANCE/CLUB PLAY		
AUBREY	Stand Still	46
DANCE/MAINSTREAM TALENT		
JAGGED EDGE WITH NELLY	Where The Party At	48
HOT LATIN TRACKS		
SHAKIRA	Suerte	54
HOT R&B/HIP-HOP		
GINUWINE	Differences	43
RAP		
PETEY PABLO	Raise Up	47
ROCK/MAINSTREAM		
NICKELBACK	How You Remind Me	85
ROCK/MODERN		
NICKELBACK	How You Remind Me	85
TOP 40 TRACKS		
ALICIA KEYS	Fallin'	85

Videos

TITLE	PAGE
NEW RELEASES	
WILLY WONKA & THE CHOCOLATE FACTORY: 30TH ANNIVERSARY EDITION	70
DANCE/FITNESS	
BLOW	70
MUSIC/CONCERT	
DENISE AUSTIN: MAT WORKOUT®	70
KIDS/FAMILY	
SCOOBY DOO: SPOOKIEST TALES	70
MUSIC/COMPILATION	
DAVE MATTHEWS BAND: THE VIDEOS: 1994-2001	70
MUSIC/ARTIST	
WWF: INVASION 2001	70
RENTALS	
BLOW	70

Unpublished

ARTIST	ALBUM
CLASSICAL	
YO-YO MA	Classic Yo-Yo
CLASSICAL CROSSOVER	
VARIOUS ARTISTS	Classical Hits
JAZZ	
DIANA KRALL	The Look Of Love
JAZZ/CONTEMPORARY	
RICHARD ELLIOT	Crush
KIDS' AUDIO	
SPONGEBOB SQUAREPANTS	Original Theme Highlights
NEW AGE	
ENYA	A Day Without Rain

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OCTOBER 6, 2001 • VOLUME 113, No. 40

Top of the News

8 The music world mourns the death of violinist Isaac Stern.

Artists & Music

8 Executive Turntable: Luigi-Theo Calabrese is promoted to president of Walt Disney Records Worldwide and Disney Music Publishing.

12 k.d. lang teams with Tony Bennett, issues Reprise live set.

12 The Beat: James Taylor's recent summer tour scores, thanks to attractive ticket pricing.

14 Boxscore: Michael Jackson tributes earn $10 million.

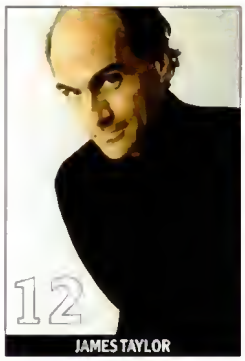
ISAAC STERN

14 Continental Drift: KPWR Los Angeles DJs Romeo and DeJai team for 3 Deep project.

17 The Classical Score: ECM's *Morimur* illustrates the melody and harmony of the works of Johann Sebastian Bach.

18 Reviews & Previews: Ryan Adams and Elton John are spotlighted.

41 R&B/Hip-Hop: Rhino and VH1 celebrate black music in the U.S.



JAMES TAYLOR

42 Words & Deeds: Ghostface Killah returns with his third solo album.

46 In the Spirit: Gospel acts are rattled, but not deterred by the recent terrorist attacks.

47 Beat Box: Empire Records' *Gay Classics—Outrageous* compilation raises questions about what really merits the term "classic."

48A Country: Tracy Lawrence celebrates his 10 years with Atlantic.

51 Higher Ground: A two-part TV special honors Dr. Billy Graham.

52 Latin Notas: EMI Latin's VP/GM of its regional Mexican and Tejano division, Miguel Trujillo, discusses the direction of his sector.

55 Jazz Notes: The David S. Ware Quartet experiments with a synthesizer for its latest AUM Fidelity release.

56 Songwriters & Publishers: Sanctuary Music Publishing president/CEO Deke Arlon builds on past business experiences.

57 Studio Monitor: The New York City-area pro audio community donates to *The New York Times'* 9/11 Neediest Fund.

International

59 A challenged economy and continued piracy threaten Asia's international retailers.

60 Hits of the World: Kylie Minogue debuts atop the Euro-chart singles chart.

61 Global Music Pulse: Peter Gabriel assembles *Spirit of Africa* for Mercury Phoenix Trust.

Merchants & Marketing

65 The holiday season will see a bumper crop of kids' audio titles.

66 Declarations of Independents: Patriotic speciality label Altissimo! Records sees sales spike following terrorist attacks.

67 Retail Track: National Record Mart creditors eye takeover of struggling chain.

68 Sites + Sounds: Digital-music software companies continue to battle for supremacy.

69 Home Video: Disasters trigger revamping of fourth-quarter promotional and advertising campaigns.

Programming

75 Radio stations look to new programming strategies in the wake of terrorist attacks.

JEWEL

76 The Eye: The Billboard Music Video Conference spotlights outstanding film work at its first Music Video/Short Film Showcase.

Features

6 MarketWatch

64 Update/Good Works: Partial proceeds from a Bellamy Brothers concert will benefit victims of the Sept. 11 tragedies.

72 Classifieds

77 Between the Bullets: Ginuwine's "Differences" tops Hot R&B/Hip-Hop Singles & Tracks.

95 Billboard.com: What's online this week.

96 The Billboard BackBeat

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At a Glance

83 Chart Artist Index

88 Chart Song Index

Chart Beat™

by Fred Bronson

TWENTY PLUS 22: Some records weren't meant to last very long. Just last issue, **Enya** set a new record on the Adult Contemporary chart by making the longest climb to No. 1 in that chart's history. Bolstered by increased airplay in the wake of the terrorist attacks on the United States, "Only Time" (Reprise) reached pole position in its 33rd chart week. That broke the old record of 26 weeks, which is how long it took **Sophie B. Hawkins** to reach the summit with "As I Lay Me Down" in November 1995.

Seven days after establishing a new record, Enya gives up her title to **matchbox twenty**. With only its second AC chart entry, the group moves to No. 1 with "If You're Gone" (Lava/Atlantic) in that title's 42nd chart week. The only other matchbox twenty song to make the top 20 was "3 A.M.," which peaked at No. 25 in April 1998.

TWO HUNDREDS: There's other news on the Adult Contemporary chart. Until now, **Savage Garden** had the only AC song to remain on the chart for more than 100 weeks, as "Truly, Madly, Deeply" had a 123-week run. Now, Savage Garden is the only act in history to have *two* songs remain on the AC chart for more than 100 weeks. "I Knew I Loved You" (Columbia), which may seem like an oldie-but-goodie to those who recall that it went to No. 1 on The Billboard Hot 100 in January 1998, is at the 104-week mark—or exactly two years. Remarkably, "I Knew I Loved You" moves 20-14 this issue, giving the song a chance to match or outperform "Truly, Madly, Deeply."

MAINSTREAM R.O.C.K.: It was 20 years, six months, and two weeks ago that an Indiana native with the stage name of **John Cougar** made his first appearance on the Mainstream Rock Tracks chart, with "Ain't Even Done With the Night." Eventually adding his real last name and then later dropping the stage name he hated so much, **John Mellencamp** continued to chart with No. 1 songs like "Get a Leg Up," "Again Tonight," and "What If I Came Knocking."

This issue, 2001 *Billboard* Century Award honoree Mellencamp and guest artist **India.arie** enter the Mainstream Rock Tracks chart at No. 39 with "Peaceful World" (Columbia). It's Mellencamp's 45th entry on the Mainstream chart, solidifying his record as the artist with the most entries on this chart. There's a tie for second place, as both **Van Halen** and **U2** have collected 43 Mainstream chart entries apiece.

THREE FOR THE MONEY: A trio of artists who debut in the top 10 of The Billboard 200 have their highest-charting albums of their careers. **Martina McBride,** whose previous best was the No. 19 peak of *Emotion* in 1999, enters at No. 5 with *Greatest Hits* (RCA). **Gerald Levert**, whose solo personal best was the No. 8 peak of *G* in 2000, opens at No. 6 with *Gerald's World* (Elektra). And **Diana Krall**, who went to No. 56 with *When I Look in Your Eyes* (Verve) in 2000, is new at No. 9 with *The Look of Love* (GRP).

More Fred Bronson each week at www.billboard.com.

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House Of Blues Focuses On Core Concert Business

BY RAY WADDELL

NASHVILLE—Amid much speculation on its future, House of Blues (HOB) has announced a reorganization that will focus the company's resources on its core club and concert businesses.

Despite healthy revenues in these core areas of $410 million in the U.S. and Canada for fiscal 2001, the company says "weak capital markets" have prevented growth. In response, HOB has opted to downsize its content and digital ventures, expand Internet ticketing, and seek joint-venture financing for venue projects.

The reorganization results in pink slips for 39 employees, primarily in new media at HOB's Hollywood offices. Among those to exit are Lou Mann, formerly president of media properties for HOB.

HOB president/CEO Greg Trojan tells *Billboard*, "There is a lot of confusion as to our ability to raise capital vs. how we're doing on an operating basis."

Fiscal 2001 saw HOB increase its club business by 34% and concert business by 5% in a tough year; according to Trojan, concert business has grown 27% since HOB acquired promoter Universal Concerts and its multiple shed properties for $190 million in 1999. Trojan notes, "The good news is we're performing well; the bad news is the capital markets stink, and we haven't been able to raise the kind of money we needed to grow the way we wanted to." Such growth includes acquisitions, presumably including an unsuccessful attempt to acquire Northeast promoter Metropolitan Entertainment Group earlier this year.

Trojan says that since HOB was "unsuccessful in raising a lot of capital at the company level," the company will pursue upcoming growth opportunities "on a project-by-project level." He adds that venue growth had been the highest priority in HOB's attempt to raise capital.

TROJAN

Trojan says portrayals of HOB's digital business bleeding money are misleading: "We spent less than $25 million over the history of our digital business. Over six years, that's a chunk of capital, but there are companies that spend that on one AOL deal or an idiotic ad campaign. And our investment is not tossed out the window. We have HOB.com attracting a lot of viewers, and it allows us to sell a lot of tickets."

Trojan stresses, "This isn't a story [about how] we're not ever going to be in this [new-media/content] business and we'll walk away from our vision of what the media side of this business will be some day. We still believe content-capture in a branded way and [Internet] distribution [of that content] make sense, and we have a great brand."

The reorganization comes amid speculation about whether the company—including HOB Concerts, HOB's concert promotion arm—was destined for acquisition. Talk of potential buyers first centered around Clear Channel Entertainment and then Anschutz Entertainment Group subsidiary Concerts West. Trojan insists that reports about a looming HOB acquisition have been "99% inaccurate."

For his part, HOB Concerts president Jay Marciano is pleased with the performance of his division. "We're selective in our talent-buying, careful with our overhead, and we try to be creative in the sponsorship and premium-seating areas of our industry. We hope some of the cash that was used to subsidize digital media will now become available for growth opportunities, including touring and new venue development."

According to Trojan, HOB "is not for sale, and we're not going through the sale process." But he stops short of saying an acquisition is unlikely in the foreseeable future: "We're owned by private equity investors, and at some point in time, the company will go public or be sold. Right now, we're focused on profitability."

In The News

• A federal judge has ruled that Universal Music Group (UMG) erred when it allowed the electronic transmission of thousands of songs on its now-defunct Farmclub.com venture without obtaining permission from copyright owners (*Billboard Bulletin*, Sept. 27). A group of songwriters and music publishers filed suit in December 2000, disputing UMG's claim that its mechanical rights to manufacture and distribute recordings of copyrighted material also allowed it to transfer the recordings to its computer servers and stream them to subscribers. The summary judgment by Judge John Martin in U.S. District Court of the Southern District of New York concluded that UMG's arguments were an attempt to "limit the payments due from them for the streaming of recordings of copyrighted works." UMG says it will appeal the decision.

• Zomba Recording/Jive Records has acquired Mojo Records. The label has served as home to Goldfinger, Reel Big Fish, and Cherry Poppin' Daddies, among others. Mojo was formerly affiliated with Universal Records.

• David Foster's 143 Records, formerly a Warner Music Group joint venture that went through Atlantic Records, has been purchased by Warner Bros. Records for an undisclosed sum. Although the deal has not officially closed, sources say Warner Bros. Records chairman Tom Whalley sent out an internal memo to staffers Sept. 20 welcoming Foster to the label, where he will hold a senior executive title. The first release on the 143/Warner Bros. imprint will be from 19-year-old opera singer Josh Groban. 143's best-selling act, the Corrs, was a joint venture with Atlantic's Lava Records imprint and will remain on Lava.

Cream Inks Distribution Deal With Kinetic

BY MICHAEL PAOLETTA

NEW YORK—After nearly a decade, the U.K.'s internationally revered dance/electronic brand Cream is finally infiltrating the U.S. marketplace, thanks to its newly inked North American promotion and distribution deal with Kinetic Records.

Under the agreement—which was signed by New York City-based Kinetic president/founder Steve Lau and London-based Cream founder James Barton—Kinetic will handle marketing, manufacturing, and distribution tasks for all Cream compilations issued in North America.

BILLBOARD EXCLUSIVE

Kinetic, which entered into a worldwide joint venture with BMG earlier this year (*Billboard*, March 17), will tap some of the DJs on its roster to create beat-mixed Cream compilations aimed specifically at the American marketplace.

"This is a very special deal, because both parties will be actively involved in every step," Lau explains. "From inception and early ideas to creative decisions like the choice of DJs to cross-promotional activities, we'll all be working as a team."

Barton says it was important to link with a U.S. label as connected as Kinetic is: "Kinetic's distribution and its strong sales, marketing, and promotion teams make it an ideal partner."

The first release from the venture is DJ Sandra Collins' *Cream*, due Oct. 23. According to Lau, this will be the year's sole U.S. Cream release. He says to expect around three Cream compilations in the U.S. next year.

Created in 1992 when Barton opened the Cream club in Liverpool, the Cream brand now encompasses a clothing line, festivals (Creamfields), and a record label. Barton says the Cream brand will bring in $28 million this year, "a nice increase over the $1 million we made our first year."

Until last November, Barton wasn't sure about entering the U.S. market, but then he "began seeing major changes in the dance/electronic scene in America," he says. "Interest in DJ culture has intensified in the past two years in the U.S. It feels like the right time to utilize our events to sell records and vice versa."

For many, including Lau, Cream is the blueprint for the "club culture branding" that has made major inroads into the U.S. (*Billboard*, Oct. 21, 2000). "As far as brands go, Cream is at the top of the list," Lau says. "The Cream name is synonymous with quality music and events around the world. Now's the time to bring Cream to the U.S. in a major way."

Market Watch

A Weekly National Music Sales Report

YEAR-TO-DATE OVERALL UNIT SALES

	2000	2001	
Total	551,404,000	528,808,000	(◇4.1%)
Albums	509,732,000	503,033,000	(◇1.3%)
Singles	41,672,000	25,775,000	(◇38.2%)

YEAR-TO-DATE SALES BY ALBUM FORMAT

	2000	2001	
CD	452,753,000	466,232,000	(◇3.0%)
Cassette	55,781,000	35,825,000	(◇35.8%)
Other	1,198,000	976,000	(◇18.5%)

OVERALL UNIT SALES

This Week	12,452,000	This Week 2000	13,583,000
Last Week	11,952,000	Change 2000	◇8.3%
Change	◇4.2%		

ALBUM SALES

This Week	12,089,000	This Week 2000	12,562,000
Last Week	11,580,000	Change 2000	◇3.8%
Change	◇4.4%		
This Week	363,000	This Week 2000	1,021,000
Last Week	372,000	Change 2000	◇64.4%
Change	◇2.4%		

YEAR-TO-DATE CD SALES BY STORE TYPE

	2000	2001	
Chain	257,027,000	258,219,000	(◇0.5%)
Independent	68,929,000	64,744,000	(◇6.1%)
Mass Merchant	118,066,000	128,263,000	(◇8.6%)
Nontraditional	8,732,000	15,007,000	(◇71.9%)

YEAR-TO-DATE CD SALES BY ALBUM CATEGORY

	2000	2001	
Current	300,377,000	298,959,000	(◇0.5%)
Catalog	152,376,000	162,273,000	(◇6.5%)
Deep Catalog	104,471,000	113,375,000	(◇8.5%)

Footnote: In calculating current market share, SoundScan counts only album sales that have occurred within the first 18 months of a title's release (12 months for classical and jazz albums), except for titles that stay in the top half of The Billboard 200, in which case sales continue to count as current until a title falls below No. 100. Catalog market share counts sales generated by titles out for more than 18 months, excluding the exceptions noted above. Deep catalog is a subset of catalog, which reflects titles that have been out for more than 36 months

ROUNDED FIGURES

FOR WEEK ENDING 9/23/01

Compiled from a national sample of retail store and rack sales reports collected, compiled, and provided by SoundScan

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2001 MCA Records

Developers Inching Over Publishing Hurdles

BY BRIAN GARRITY

NEW YORK—Publishers and developers of digital music subscription services say they are making headway in the licensing log jam that has been threatening to derail the fall launch of a number of new online consumer product offerings.

WOLPER

MusicNet—the new subscription offering from Warner Music Group, BMG Entertainment, EMI Recorded Music, and Real Networks—confirms that a tentative deal is in place between publishers and the major record labels that would allow for the launch of major-label subscription offerings.

But MusicNet special adviser Richard Wolper cautions that despite significant progess in the negotiations, "it has not been finalized at this point."

Meanwhile, the National Music Publishers' Assn. (NMPA) and the Songwriters' Guild of America have announced licensing deals with the revamped Napster and upstart Streamwaves.com. Those agreements are expected to clear the way for at least a limited rollout of both services later this year.

The publishers' deal with Napster is a preliminary agreement that effectively ends their longstanding class-action lawsuit against the file-sharing service. Under terms of the multiyear settlement, Napster will pay publishers $26 million for previous unauthorized use of their work and another $10 million as an advance toward future royalties generated from its new subscription service.

A publishing rate for Napster has not yet been determined, but it will be in accordance with the Audio Home Recording Act, which allocates 30% of song royalties to music publishers and 70% to the record industry.

More specific is the publishers' deal with Dallas-based Streamwaves, an on-demand streaming service provider. Under that agreement, they will be paid a 10 cent "fixation fee" for each rendition of a licensed musical composition included in Streamwaves' master database. Streamwaves will also pay a royalty of either 10% of its gross revenues or $1 per subscriber per month, whichever is greater.

Isaac Stern: Artist And Leader

BY BRADLEY BAMBARGER

NEW YORK—With the Sept. 22 passing of violinist and Carnegie Hall president Isaac Stern at age 81, the performing arts community lost one of its prime patriarchs, a musician and leader of rare commitment and energy.

STERN

Cellist Yo-Yo Ma, a longtime Stern collaborator, notes the man's key characteristic: "To me, Isaac Stern was defined, both as a musician and as a person, by his great generosity of spirit and incredible love of life. Isaac Stern dared to dream big, and he challenged others to do likewise."

Born July 21, 1920, in Kremenetz, Russia, Stern grew up in San Francisco, where he debuted at age 16 in the Brahms Violin Concerto. In a six-decade-plus career, he went on to play with some of the world's greatest conductors, orchestras, and instrumentalists; he also premiered vital new works by such composers as Leonard Bernstein, George Rochberg, Henri Dutilleux, and Krzysztof Penderecki.

Always devoted to putting his art in service of his political and humanitarian ideals, Stern undertook goodwill tours to Russia and China during the Cold War. An indefatigable Zionist, Stern played for Israeli troops during the 1973 Yom Kippur War, an experience he recounts in his 1999 autobiography, *My First 79 Years* (Knopf).

One of the most enduring relationships in record-business history was Stern's with the label known as Columbia Masterworks, then CBS, then Sony Classical. His 54-year tenure with the firm yielded more than 100 recordings of some 200 works by 63 composers. Sony's 44-disc edition *Isaac Stern: A Life in Music* documents the violinist in a great range of repertoire, most recently via a quartet with Ma, pianist Emanuel Ax, and violist Jaime Laredo. It was with this group that Stern gave his last public performance, on Feb. 27, 2000, at Carnegie Hall.

Stern famously came to the rescue of Carnegie Hall in 1960, leading a group that saved the venerable venue from demolition. He served as president of the Carnegie board of trustees until his death, galvanizing the Hall's restoration in 1986 and its centennial celebrations in 1991. Even with all his recordings and many educational efforts, it is a forward-minded Carnegie Hall that remains Stern's greatest legacy. The main concert room bears the name Isaac Stern Auditorium.

Speaking to *Billboard* in 1999, Stern remarked not only on the mission of Carnegie but also the responsibility that those with experience have toward emerging generations: "We have the most fantastic collection of raw talent ever in our country today. But young people must be taught not only 'the how' of playing but 'the why' . . . The diminution of standards in the name of the monthly bottom line is one of the problems of our time. But the core values of music don't dissipate. And that's our job: to always remind people of how beautiful things can be."

Stern died of heart failure at New York Hospital. He is survived by his wife, Linda Reynolds Stern; three children from a previous marriage, Shira, Michael, and David; and five grandchildren. Carnegie memorial events were being planned at press time.

Storms Expected On Capitol Hill

Industry Braces For Hearings Over Licensing Agreements, Copyright Office Report

BY BILL HOLLAND

WASHINGTON, D.C.—For music-industry groups, the clouds are gathering on Capitol Hill, and insiders are bracing for an expected heavy storm before the House Judiciary Committee.

Informed sources say committee chairman F. James Sensenbrenner, R-Ill., a long-time critic of U.S. performing right societies, is considering oversight hearings to review his ongoing inquiry of the recently approved modification of ASCAP's consent decree by the Justice Department. A committee spokesman did not have any comment.

"It's not going to be pretty," one insider says. "He's out to kick butt."

It's no secret that Sensenbrenner does not like the music licensing agreements of U.S. performing right societies, especially those that ASCAP employs under a 1941 Justice Department consent decree. He has referred to the societies and other businesses within the music industry as "cartels."

Sensenbrenner has made it a mission to strip performing right groups of some of their power because of what he views as their unfair advantage over music users in licensing. His views culminated in the Fairness in Music Licensing Act of 1998, a law that carves out a substantial exemption in the law to allow tavern and small mall-shop venues to play background music without paying licensing fees to the performing right societies.

ASCAP and BMI fought to defeat the bill throughout four sessions of Congress, but Sensenbrenner played hardball, effectively blocking all copyright legislation from coming to votes in committee until performing right societies withdrew opposition to his bill.

In related news, spokespersons for the House Judiciary Committee and its Subcommittee on Courts, the Internet, and Intellectual Property say it is unclear when a hearing will be scheduled to review a recent Copyright Office report that rejected music publishers and performing right societies' claims that ephemeral copies of digitally transmitted music are subject to royalties.

Because of the recent terrorist attacks, two tentative hearing dates, Sept. 22 and Oct. 4, have been scrubbed. Congress is expected to adjourn at the end of October. Also, it is unclear what Sensenbrenner's response will be to the as-yet-undebated Music Online Competition Act (MOCA). Some sources say he may support the bill if the rights of creators and consumers are given even footing with content providers.

Introduced by Reps. Rick Boucher, (D-Va.) and Chris Cannon (R-Utah), MOCA would amend the copyright act to require record companies and other content providers to offer their products to all Internet-delivery companies on the same "nondiscriminatory" terms. It would also exempt Internet services from paying royalties to music publishers for ephemeral copies and archival "back-up copies" (*Billboard Bulletin*, Aug. 3). The Copyright Office also recommended some of the changes in its August report to Congress on Internet issues.

MOCA has garnered opposition from some legislators. In a Sept. 14 letter to colleagues, Rep. Howard Berman (D-Calif.), along with Reps. Henry Hyde (R-Ill.), Robert Wexler (D-Fla.), John Conyers (D-Mich.), and Elton Gallegly (R-Calif.), say the bill is "premature." The lawmakers think it is too soon to consider those changes to the digital marketplace. Webcasters and other Internet companies support the bill; the Recording Industry Assn. of America opposes the measure.

MOCA contains a provision to ensure direct payment of the 50% split of compulsory license Webcast royalties to recording artists. Berman and the other lawmakers don't want to consider the artist payment issue as part of the controversial, multi-provision bill. "On the issue of direct artist payments," Berman says, "what I want is to find the most efficient way to get artists the money due them, and I'm open to any and all avenues to accomplish that."

ExecutiveTurntable

CALABRESE

BERNARDEZ

ORNELAS

RECORD COMPANIES. Luigi-Theo Calabrese is promoted to president of Walt Disney Records Worldwide and Disney Music Publishing in Burbank, Calif. He was senior VP of Walt Disney Records Europe, Middle East, and Africa.

BMG Entertainment promotes **Juan Carlos Bernardez** to senior VP of strategic projects and **Kevin Haggerty** to VP of financial reporting and analysis in New York City. They were, respectively, VP of finance for BMG Europe and VP of financial reporting and control.

Danny Ornelas is promoted to VP of field marketing for Columbia Records in New York City. He was senior director of field marketing.

Dick Huey is promoted to consulting VP of new media for the Beggars Group in New York City. He is also CEO/new-media consultant for Toolshed in Nyack, N.Y. He was senior director of new media for the Beggars Group.

Tony Martinez is promoted to national marketing manager of sales for Elektra Records in New York City. He was regional marketing director.

RELATED FIELDS. Wayne Pederson is named president/COO of the National Religious Broadcasters in Manassas, Va. He was executive VP for Northwestern Radio.

Jeff Castelaz is named manager for 3 Artist Management in Los Angeles. He was founder of Cast Management.

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Amnesty Turns 40, Looks To Musical Future

BY WES ORSHOSKI

NEW YORK—Amnesty International's Curt Goering recalls the night he witnessed probably the most dramatic display of popular musicians championing human rights that he's ever seen.

It was Oct. 13, 1990. Tens of thousands of Chileans had packed Santiago's National Stadium to attend an Amnesty concert featuring Sinéad O'Connor, New Kids on the Block, Rubén Blades, Wynton Marsalis, Jackson Browne, Peter Gabriel, and—most important to the concert-goers—Sting.

Just months earlier, the people of Chile had ended Augusto Pinochet's dictatorship, under which the very arena they were standing in was used as a concentration camp. During Pinochet's nearly 30-year rule, thousands of these people had fathers and brothers, friends and neighbors who were killed and beaten here—for being "unpatriotic." Many others—among those known by Chileans as the "disappeared"—had entered the stadium walls and were never heard from again.

But, on this night, the concert-goers weren't there to mourn, although they would remember the "disappeared." The people were really there to celebrate Chile's rebirth.

Three years earlier, Sting had released "They Dance Alone (Cueca Solo)," a song about the wives, daughters, and mothers of the victims who publicly performed the *cueca solo* (or "dance alone") as a way to protest Pinochet's abductions. In the song, Sting sings: "They're dancing with the missing/They're dancing with the dead/They dance with the invisible ones/Their anguish is unsaid."

At about 3 a.m. on this night, more than 20 sisters, daughters, and mothers of the "disappeared"—with photos of their lost loved ones in their hands or pinned to their clothing—joined Sting onstage for "They Dance Alone," the final song of the evening.

"When they walked out, there was dead silence," says Goering, now deputy executive director of Amnesty's U.S. branch. "Then someone lit a cigarette lighter, a flashlight, or candle, and a second later, thousands did the same. Everyone was completely absorbed in the moment."

As Sting started the song and the women began to dance the cueca solo, "you couldn't help but hear the sobbing," Goering says. "There wasn't a dry eye in the place."

Sting says "They Dance Alone" was intended to bring attention to Pinochet's crimes by expressing a sadness that each of us who have lost loved ones could appreciate.

"I usually never approach [such] issues head on," he explains. "I always need some sort of metaphor to veil it in, somehow. And the metaphor for me was the women dancing, which you could understand emotionally even if you didn't know what it meant specifically."

RETURN TO MUSICAL FORM

Goering is reflecting on Amnesty's relationship with popular musicians during a time when Amnesty is not only celebrating its 40th anniversary, but also when the human rights organization is looking to re-establish a strong bond with the socially conscious artists of the day.

STING

Goering says that Amnesty hopes to return to the entertainment realm within the next year with possibly a major concert or even a tour, depending on interest from the artist community. He adds that the organization has just hired a director of artist relations, Los Angeles-based Bonnie Abaunza. The events would be held in part to celebrate Amnesty's birthday four decades ago, but more important—and as always—to once again shine a light on the varying types of human rights violations that Amnesty battles.

The partnership hasn't been as strong in recent years as in the '80s, when Sting, Gabriel, U2, Bruce Springsteen, and others took part in the Conspiracy of Hope and Human Rights Now! concerts. The lesser activity stems from dramatic changes on the human rights landscape in the early '90s.

"The Cold War had more or less ended, and the ideological world had more or less disappeared—at least in the way that we knew it," Goering says. "And we were seeing not so much individual prisoners of conscience being picked up and put away for long periods for their ethnic background or religious beliefs—although we were still seeing that. [But also] we were seeing mass violations in the context of armed conflict in such places as the former Yugoslavia, as it split up, and the genocide in Rwanda in 1994. So I think the human rights movement as a whole was having to re-adjust. What we have now is more and more identity-based abuses, where people are targeted for their ethnicity, their orientation—for who they are."

SECRET NO LONGER

Amnesty was still "pretty much a secret," notes Goering, until 1986, when Sting, Gabriel, U2, Bryan Adams, Lou Reed, and the Neville Brothers joined together for the Conspiracy of Hope tour. It hit six major U.S. cities and raised more than $2 million before ending with a 12-hour finale at Giants Stadium in East Rutherford, N.J.

Until that point, Amnesty's information on human rights violations, however compelling, was simply not enough to motivate people to help the group pressure the governments of the world to liberate those being persecuted for their beliefs, race, or religion.

The trek, held to commemorate the 25th anniversary of Amnesty, raised awareness. In the six weeks after the Giants Stadium concert alone, 35,000 people in the U.S. joined Amnesty.

By the beginning of the new school year in 1986—following the tour—the number of Amnesty groups on high school and college campuses in the U.S. had leapt from 200 to about 2,000.

"It really brought a new generation of activists to the movement; it rejuvenated Amnesty," Goering says. "And it was very inspiring. It gave all of us who had already been in the movement awhile tremendous hope."

At the six concerts, the stories of six "prisoners of conscience"—including a Soviet woman sentenced to a 15-year prison term for organizing a human rights group and a Vietnamese man sentenced to 53 years for writing poems his country deemed unpatriotic—were featured as part of the event. Within months of the concert, some of the six had been liberated.

Thirteen years old at the time, Erin Potts, one of the organizers of the Tibetan Freedom Concerts, recalls watching the Giants Stadium show.

Inspired by the stories of torture and imprisonment recounted during the telecast by actual former prisoners of conscience, and especially by a performance by U2 (her favorite band), she joined Amnesty the very next day.

Potts says, "It's a pretty empowering experience when your favorite band is saying, 'You can make a difference.' I was sitting there saying, 'He's talking to me. Bono just told me I could make a difference and I'm calling.' "

In 1988, Sting, Gabriel, and Springsteen headlined the Human Rights Now! world tour, which commemorated the 40th anniversary of the signing of the Universal Declaration of Human Rights. The bill also featured Tracy Chapman and Youssou N'Dour.

MORISSETTE

The tour—which touched on five continents in six weeks—was a bit of an emotional roller coaster ride, says Shelley Lazar, who handled the ticketing at each concert for Bill Graham Presents. "People would be moved from smiles and hugs to tears within split seconds."

She recalls Springsteen, Chapman, and the others standing in hallways practicing their concert-opening rendition of Bob Marley and the Wailers' "Get Up, Stand Up," and her embracing of the late Bill Graham as 100,000 fans in Barcelona joined Gabriel in singing the chorus of "Biko." She watched as Sting moved Costa Rican soldiers to lay down their guns and begin dancing.

"It's one thing to play a show in Chicago," Lazar says, "and it's another to play a show in a place like Zimbabwe, where only the white citizens of South Africa were allowed exit visas to attend the show, or playing Abidijan [on the Ivory Coast] and seeing people who've walked for days just to come to the show. These artists generated hope in a language that is spoken in every country—the language of music."

PROTESTING WITH CIVILITY

In Sting's estimation, Amnesty and the '80s concerts reaffirmed the power of the written word. "For me," he explains, "Amnesty was one of the more civilized organizations in the world and also one of the most civilizing in that its modus is to write letters. And in the writing of letters and the receiving of letters, ideas can become very powerful, much more than shouting in the street. The buildup of well-thought-out letters and cogent thinking is a way to embarrass the powers-that-be into behaving properly. It works. There's something about the written word."

Although interest in Amnesty waned in the '90s—when the organization saw its number of U.S. students groups and overall worldwide membership decline—Goering says the organization is still feeling the impact of its concerts in the '80s. Thousands of those who attended those events are still members and donate to Amnesty each year.

Amnesty's relationship with the music world hasn't ended, either. In Paris in 1998, Springsteen, Gabriel, and Chapman were joined by the Dalai Lama, Alanis Morissette, Radiohead, Robert Plant and Jimmy Page, and Shania Twain to celebrate the 50th anniversary of the signing of the Universal Declaration of Human Rights.

Morissette says she jumped at the opportunity to take part in an Amnesty event. "[Amnesty's] level of consciousness and their level of care and level of courage—to have courage to speak up on behalf of what they believe in, and on behalf of what they consider to be injustices—I resonate with that level of belief, that kind of courage, and that kind of commitment to contributing. So, taking part in it felt really right with me."

NEW CAUSES

With much more work to be done—especially regarding "economic freedoms, like the right to health care, the right to economic security"—Potts says there's no question that Amnesty's pacts with popular musicians will continue to be powerful: "It's a proven strategy for raising awareness, especially in the cynical age that we're in right now . . . And the music sort of lightens the load, too."

For information on Amnesty, visit amnesty.org or aiusa.org. For information on Amnesty's future concert plans, call Josephine Ciallella, Amnesty U.S. national events coordinator, at 212-633-4252.

k.d. lang Tours With Idol Tony Bennett

Trek Complements lang's Latest Reprise Set, 'Live By Request'

BY LARRY FLICK

NEW YORK—When various artists compare how they spent the summer of 2001, k.d. lang is likely to be the source of widespread envy. After all, she spent it with one of her idols: the legendary Tony Bennett.

"Originally, I had no intention of leaving my home this summer," she says with a smile. "But when Tony Bennett calls and asks you to go on tour with him, you don't do more than say 'thank you' and find out the date of the first gig."

The season-long trek closes in two weeks, after a brief pause following the Sept. 11 tragedy.

Bennett and lang have been inching toward working together since 1994, when they appeared on a TV special singing the pop standard "Moonglow."

"I'll never forget that night," says lang (who is managed by Martin Kirkup and Steve Jensen of the Direct Management Group in Los Angeles and booked by Fred Bohlander for Los Angeles' Monterey Peninsula Artists). "As the music began, my knees were literally shaking. But once we started to sing, I relaxed enough to savor the moment and recognize that we had chemistry."

Bennett returns the compliment, citing lang as one of his favorite vocalists: "She's an extraordinary performer. She has one of the best voices I've ever heard."

Touring with Bennett has been a fine complement to lang's current Reprise release, *Live by Request*, a sterling concert recording captured by the A&E TV series of the same name. Released Aug. 14, it's the kind of project the artist says she never anticipated releasing.

"Quite frankly, I've never been a big fan of concert albums," she says. "In my experience as a listener, I've never felt like they fully illustrate the intimacy or the energy of being in the room as a show unfolds."

But on the night that lang performed on *Live by Request*, the singer says she felt a special energy in the room as she played a set that included the Grammy-winning "Constant Craving," as well as her country-era gems "Big Boned Gal" and "Pullin' Back the Reins" and more current pop tunes like "Summerfling" and "The Consequences of Falling."

LANG

'About midway through, I remember thinking that something unique was happening. This wasn't just another concert.'

—K.D. LANG

"About midway through the evening, I remember thinking that something unique was happening," lang notes. "This wasn't just another concert."

Although the artist says she cannot identify the intangible element that sets this performance apart from others she has given, lang notes that it was "incredible good fortune" that it was recorded.

"I listened to the show, and I was totally pleased. You truly can feel the emotion and the electricity in the room. When the label suggested releasing it as an album, I surprised myself by saying yes. I wanted as many people as possible to share this experience."

The artist's decision is proving to be a popular one with her diehard fans and some retailers.

"This record is a must-have for k.d. lang collectors," says James Lonten, manager of a Borders Books & Music in New York, who adds that the set has triggered renewed interest in lang's catalog. "So far, the sales flow has been steady. But this is only the tip of the iceberg. This record has the potential to be a major holiday release."

That's precisely what the label is anticipating for the project. "This album is a wonderful chance to have a lot of k.d.'s most beloved songs on one disc—and yet it's not a best-of release," says Rich Fitzgerald, senior VP at Warner Bros. "It's a unique way of exploring what has been a remarkably rich career so far."

Actually, lang says trekking back in time was one of the true treats of doing *Live by Request*.

"It certainly has been a long and winding road," she says with a laugh, adding that a live recording allows her to review her career on a CD without doing a greatest-hits album. "Looking back, some periods certainly worked better than others, but they were all completely honest and real for me. I have no regrets about anything I've ever done."

She continues, "There are times when I look back on my career, and I feel like it's someone else. I prefer to remain humble and focused on the craft of making music."

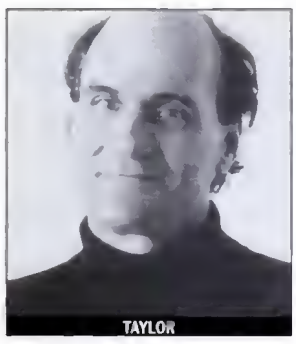
Lang's current publisher is Thumb Print Music, administered by Universal/Songs of PolyGram International. Several of her early songs on *Live by Request* are published by Jane Hathaways Other Co., also now administrated by Universal/Songs of PolyGram.

The Beat™

by Melinda Newman

THAT'S WHY HE'S HERE: In a summer season that produced few sure things, **James Taylor's** concert tour proved to be one of the stronger outings. And no one could be more pleased than Taylor.

"We really worked hard on this tour," says Taylor, who is booked by Trident Media Group. "This time, we have a relatively, for us, sophisticated stage set-up, with projected images that we're really excited about. I think we've done the right amount of promotion to let people know it's there." The tour, which started in early June and has logged a number of sellouts, has been extended until the end of October.



TAYLOR

Undoubtedly, one key to Taylor's success is his reasonable admission prices. In a year that has seen tickets soar as high as $250 for **Madonna**, Taylor's highest prices are generally between $45 and $65. According to Taylor's manager, **Gary Borman**, the average ticket price for the tour is $36.

"We're mostly playing outdoor sheds and some arenas," Taylor says. "I just think there's something wrong with paying more than basically $50-$60 bucks a ticket for that evening out; I can't see it. Basically, I don't think the show is worth it. If you're playing in a small theater in the center of New York or London or Paris or Chicago or L.A. and you see what an evening at the theater costs you, then you can let your ticket go up, but to sit on the lawn at some great remove from the stage, no . . .

"All I know is our [ticket price] seems right," continues Taylor, *Billboard's* 1998 Century Award honoree. "It seems I'm making the right amount, the musicians are making the right amount, the people are paying the right amount."

As usual, Taylor does not have an opening act. Or, if you ask him, he says he's the opening act. "I usually start at eight, and it's finished by quarter to 11. It's as if we're opening for ourselves. That allows us to do the most obscure stuff. We can treat the first half like it's an opening act and then get down to delivering a lot of the songs that people have to hear in the second half."

Taylor has been touring for a living since 1969, and yet playing live still holds the same thrill for him as it always has. "My reasons for touring haven't changed at all," he says. "What makes it so doable is the audience is good. I like them as people; they treat me well. I sometimes think I like the audience too much. I lust after the audience. My audience probably knows me pretty well. I've been, in a sense, a professional autobiographer for a long period of time."

Given, as he says, that he's "in the business of being as much myself as possible onstage," Taylor says the thought of stopping doesn't occur to him. "Why does one want to continue to perform?" he asks rhetorically. "What is it that continues to make performing compelling? Some people don't find it endlessly compelling. They say, 'I used to have my self-worth determined by what people thought of me, but no longer.' Clearly, I haven't reached that point. I care very much what they think of me and how they're reacting."

Taylor also loves the routine of being on the road. "Being on the road is very functional, very focused," he says. "You move through the land, just leave everything behind that happened on that last day. By contrast, civilian existence is more baffling and tenacious and indecisive."

For anyone who hasn't experienced one, a James Taylor concert provides the same wonderful sensation as being wrapped in a familiar security blanket while eating your favorite comfort foods. Bolstered by 10 musicians and back-up singers, the show pivots around Taylor's warm vocals; genial, self-deprecating storytelling; and gentle, astute guitar playing.

Although Taylor's next album for Columbia Records won't be out until the late spring/early summer of 2002, he is already testing some new songs on the road: "Fourth of July," "Raised Up Family," and "Whenever You're Ready" get rotated into his set. "The response has been good," he says. "Occasionally, someone will yell, 'Get back to work!' and I don't know if that means it's not good enough or they're anxious for me to finish so they can get it."

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Boxscore Top 10 Concert Grosses

ARTIST(S)	VENUE/ DATE	GROSS/ TICKET PRICE(S)	ATTENDANCE/ CAPACITY	PROMOTER
MICHAEL JACKSON 30TH ANNIVERSARY TRIBUTE	Madison Square Garden, New York Sept. 7, 10	$10,072,105 $2,500/$1,500/$500/$45	34,884 35,427 two shows	David Gest, World Events LLC, Clear Channel Entertainment
BACKSTREET BOYS, SISQÓ	FleetCenter, Boston Sept. 8-10	$2,461,278 $124.50/$38.50	34,871 39,058 three shows one sellout	Clear Channel Entertainment
BACKSTREET BOYS, KRYSTAL, SISQÓ	Continental Airlines Arena, East Rutherford, N.J. Sept. 6-7	$1,934,533 $124.50/$38.50	29,407 two sellouts	Clear Channel Entertainment
JIMMY BUFFETT & THE CORAL REEFER BAND	Nissan Pavilion at Stone Ridge, Bristow, Va. Sept. 8	$887,592 $59.50/$27	25,059 25,149	Clear Channel Entertainment
JAMES TAYLOR	Red Rocks Amphitheatre, Morrison, Colo. Sept. 1-2	$875,230 $55/$45	17,132 17,270 two shows	Clear Channel Entertainment
JIMMY BUFFETT & THE CORAL REEFER BAND	Tweeter Center at the Waterfront, Camden, N.J. Sept. 6	$853,908 $59.50/$26.50	25,300 sellout	Clear Channel Entertainment
AEROSMITH, FUEL	Riverbend Music Center, Cincinnati Sept. 7	$764,470 $77/$30	20,479 20,500	Clear Channel Entertainment
BACKSTREET BOYS, KRYSTAL, SISQÓ	Nassau Veterans Memorial Coliseum, Uniondale, N.Y. Sept. 4	$754,543 $124.50/$38.50	11,891 14,091	Clear Channel Entertainment
JIMMY BUFFETT & THE CORAL REEFER BAND	Post-Gazette Pavilion at Star Lake, Burgettstown, Pa. Sept. 4	$751,240 $53.50/$25	23,079 23,194	Clear Channel Entertainment
JIMMY BUFFETT & THE CORAL REEFER BAND	Tweeter Center for the Performing Arts, Mansfield, Mass. Sept. 1	$751,191 $61/$28	19,309 19,800	Clear Channel Entertainment

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ARTISTS & MUSIC

Continental Drift™

by Larry Flick

DEEP IN RHYTHM: Like actors, far too many DJs have a hankering to be recording artists—regardless of whether they have any actual musical talent. With that in mind, we approached "MVPz," the single debut of **3 Deep** (which features KPWR Los Angeles jocks **Romeo** and **DeJai**, along with singer **Todd**), with apprehension.

The pleasant surprise is that the track is a remarkably strong slice of hip-hop-flavored R&B. Produced by the act, the track has a skittling groove that's embellished with plush keyboards and tasty retro-funk guitars. Most important, though, is the confidence and technical prowess with which the trio performs. They have undeniable skills, as both harmonizers and rappers, and they have the flair to be a formidable presence in the R&B field. In fact, "MVPz" has the kind of sticky, pop-inflected hook needed to make the crossover into the top 40 arena.

3 DEEP

The members of 3 Deep come from different parts of the country. Romeo and DeJai grew up in St. Louis before moving to Los Angeles, while Todd comes from Seattle, which he still calls home.

Before connecting with Todd to become 3 Deep, Romeo and DeJai opened for **R. Kelly**, **Keith Sweat**, **the Clark Sisters**, and **the Winans**, among others, in their hometown. "We did gospel rap," DeJai recalls. "We had a song called '7 Days of Creation,' and maybe because it was rap, people thought we were the devil back then. We'd do the rap, and they'd run out of the auditorium!"

Despite the initial crowd reaction, "we became **the Jacksons** of St. Louis," Romeo says with a smile. "That's why we're so appreciative of what we have right now, because most people don't realize how hard we've worked."

Meanwhile, back in Seattle, Todd first recorded with an act called **Kreators of Kutz**. He was later a protégé of **MC Hammer**, performing with the Hammer-guided group **Pieces of a Puzzle**.

Now that they've found each other, the members of 3 Deep feel as though they've found the right chemistry—one that elevates them above the competitive ranks. "A lot of what sets us apart from other groups is our vocal delivery," Romeo notes. "You can feel that when we're singing, we really mean it. It's not, 'OK, let me get paid.' "

3 Deep is nearing completion of an eponymous debut that DeJai says effectively ranges from "freaky to sentimental." Most of all, Todd notes that the set's material—which includes the infectious midtempo gem "You Keep Telling Me" and the romantic, radio-ready ballad "Knockout"—is honest. "You can't help but write what you feel. You're dealing with everyday life, not fiction."

And that philosophy is the fuel that the act thinks will keep them rolling beyond time-sensitive trend—not to mention that they intentionally mine a musical style that is largely trend-free. "I don't believe 3 Deep will be a fad," Todd says. "We have the elements that reflect R&B, both today and tomorrow."

Plus, Romeo insists, "We can still grow together. In three or four years, we believe that you'll be able to accurately say that you've watched this group grow up, and see the realness in us."

For more information, contact **Steve Smith** at the Creative Talent Management Group at 310-385-9200 or stevesmith@ctmg.net.

ASHER GROWS UP: College campuses have given birth to countless bands, few of which live beyond graduation. But for **Asher**, the good news is that its members have survived the transition from the University of Michigan to the so-called real world.

Actually, the Ann Arbor, Mich. quartet—which consists of **Brian Cohen** (vocals/guitars), **Brian Egan** (bass/keyboards), **Antonio Garza** (drums), and **Chris Brezina** (guitars)—has blossomed immeasurably, as evidenced by the fine five-song disc, *This Is a Demo*. As with their past material, the tunes here crackle with unshakable alt-pop hooks and sturdy mod-rock instrumentation. Lyrically, the band meditates on decidedly more grown-up issues, with "Radio, You Let Me Down" (which weighs high expectations against reality) standing out as the disc's truly stellar moment.

Asher is branching out beyond its local club scene, hitting a variety of cities in the Midwest. Gigs in the West and East are being planned for later this season. A&R execs shouldn't wait for the band to come to town—hunt these lads down.

For more details, contact Brian Cohen at 734-945-3810 or **Darrell Thompson** at 310-358-3373.

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Sparrow's Chapman Makes 'Declaration'

BY DEBORAH EVANS PRICE

NASHVILLE—Just when Steven Curtis Chapman thought the roller coaster of life couldn't take him on any new twists or turns, it did.

"The last year or two of my life has had even higher hills and much lower drops," he says, indicating experiences that include adopting a daughter and the untimely death of a friend.

Like most songwriters, Chapman began funneling the emotion of these milestones through his music. The result is *Declaration*, his 12th Sparrow album, due Oct. 2.

With 44 Gospel Music Assn. Dove Awards (including seven nods as best male vocalist and nine for songwriter of the year), four Grammys, five gold albums, and two platinum ones to his credit, Chapman has forged a hugely successful career by embracing life's

CHAPMAN

ups and downs—then channeling them into his music.

On *Declaration*, Chapman paints from the most colorful emotional palette ever. The songs—which are published by Sparrow, BMI—range from the tender ballad "When Love Takes You In," written for daughter Shaohannah, an infant the family adopted last year from China, to the effervescent profession of faith "Live Out Loud," the album's first single.

Co-produced by Chapman and Brown Bannister, *Declaration* features the artist's road band instead of studio players. It also offers collaborations with longtime songwriting pals Geoff Moore and James Isaac Elliott, as well as with Chapman's son, Caleb, who contributed to "See the Glory."

The album's release arrives as Chapman is recovering from a partially paralyzed vocal chord that resulted from a viral infection. "Since it wasn't nerve damage from surgery or an accident," Chapman explains, "the doctors feel sure that it will restore itself and heal."

Although Chapman's speaking voice was not affected, he is having trouble with the upper registers of his singing voice. Despite this, the artist still plans to embark on a promotional tour that will have him on the road for two weeks in conjunction with the album's retail release, says Greg Bays, Sparrow's VP of sales/market development.

The label also initiated a pre-sale campaign that launched the week of July 4th, when Chapman appeared at both the Celebrate Freedom festival in Dallas and Freedom Live in Tulsa, Okla. The pre-sale campaign continued at Christian retail outlets, where consumers received a maxi-single premium that contains two versions of "Live Out Loud" and an unreleased version of "Treasure of You."

Declaration is also getting strong feedback from longtime Chapman supporters at retail. "It's got a chance to even broaden his appeal beyond the diehard fans," offers Kevin O'Brien, music buyer for the Wheaton, Ill.-based Lemstone chain.

Chapman is managed by Dan Raines and David Huffman of Nashville's Creative Trust. His performances are booked by John Huie of Creative Artists Agency.

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BDZZ3028

Anastasio, Claypool, Copeland Cut Elektra Set

BY JONATHAN COHEN

NEW YORK—Few people could have predicted that an impromptu April 2000 New Orleans jam session among Trey Anastasio, Les Claypool, and Stewart Copeland would lead to a 13-track studio recording and a tour under the band moniker Oysterhead. But these are no ordinary musicians, and this is the extraordinary situation in which the veterans of Phish, Primus, and the Police find themselves as they near the Oct. 2 release of their Elektra debut, *The Grand Pecking Order*.

Early word-of-mouth on the project has reached a fever pitch, as curious fans gobbled up tickets

OYSTERHEAD

for a 20-date concert trek that launches Oct. 21 in Seattle.

Oysterhead was formed after Claypool invited Anastasio and Copeland to play with him at Superfly Promotions' 2000 Super Jam, held during New Orleans' annual Jazz Fest. They weren't total strangers; Claypool had previously played live a few times with Phish, and he enlisted Copeland to produce one track on Primus' 1999 album *Antipop*. For his part, Copeland admits he had "heard of" Phish but never "heard them."

As sparks flew among the trio during pre-show rehearsals, fans were spending up to $2,000 to get into the group's maiden performance at New Orleans' Saenger Theatre. The 150-minute show included offbeat covers and embryonic originals, some of which were later cut for *The Grand Pecking Order*. Recordings of the gig spread quickly on the Internet, thanks in part to rabid tape-trading by Phish's fanbase.

Having never expressly intended Oysterhead to exist beyond the show, group members went their separate ways. But the more Claypool reflected, the greater his desire grew to take the project further. He says, "I've been in the studio enough times with enough people to know when you have that kind of chemistry, it can be the most amazing thing."

In April, Claypool got his wish, as the group convened at the Barn, Anastasio's studio in Vermont, for a month of sessions. Lengthy jams resulted in a potent stew of eclectic rock, rarely going too heavy on one member's particular style.

"We walked in the door with virtually nothing," Anastasio says. "I think we had a total of four songs to sit down and play. That ends pretty quickly. I don't think we did more than three takes of any song. So, that's 20 minutes a song, and we're done with that. Now we're faced with a month. We had to just start making stuff up."

On paper, Anastasio, Claypool, and Copeland are not the most likely of collaborators; Copeland has rarely played in a group setting in the past 10 years, instead focusing his attention on film scoring. But with Anastasio and Claypool on indefinite hiatus from their primary bands, the yearning to stretch their own creative boundaries with new collaborators quickly translated into compelling music.

Indeed, *The Grand Pecking Order* is a challenging but often fascinating listen, with Anastasio and Claypool splitting vocal duties. The set touches on everything from the simple, pop-tinged rock of Phish's recent studio sets ("Radon Balloon," "Birthday Boys") to trippy jams ("Pseudo Suicide," opener "Little Faces"), self-referential groove fests ("Mr. Oysterhead," "Oz Is Ever Floating"), and abstract sound collages ("Shadow of a Man," "Wield the Spade"). The group's songs are published by various BMI-affiliated companies.

"I've never felt the chemistry that I felt with Trey and Stewart—especially with Trey—with the lyrical thing," Claypool admits. "I was always the lyricist [in Primus]. But here we were finishing each other's sentences. It was pretty incredible." Adds Copeland with a laugh, "I haven't got any individuality to express. I just enjoy banging away on those drums again, which I'd forgotten all about for a decade."

All three artists are even more enthusiastic about the upcoming tour, booked by Chip Hooper at Monterey, Calif.-based Monterey Peninsula Artists. Copeland says he is particularly intrigued to dispense with such pop traditions as standardized setlists, in favor of the more free-form shows Phish fans have come to expect.

"Oysterhead is going to play by Phish rules: the ticket prices are low, and [fans] can tape the shows," Copeland says. "I'm not used to walking onstage and not knowing the entire setlist from front to back, but I'm going to learn how to do it a different way. Something that Oysterhead has taught me is that getting out of my comfort zone is a real good thing."

Although there is a strong emphasis on positioning Oysterhead as "a complete separate entity," Elektra's marketing plan will benefit from the draw of three distinct pre-existing fanbases, according to Dane Venable, the label's VP of marketing/artist development. The first step was the launch of the Claypool-maintained Oysterhead.com, which provided ticket on-sales two days before the general public and is also hosting four MP3 downloads from the album.

The college market is being especially targeted; radio got a three-song sampler in early August, and Claypool has given scores of interviews with college media to get the word out. From there, the label went to triple-A, modern, active, and heritage rock with "Mr. Oysterhead" in mid-September. While the band is on tour, members will do phone and live radio interviews in several markets, while Elektra approached stations to sponsor win-it-before-you-can-buy-it contests the weekend before street date.

> *'I've never felt the chemistry that I felt with Trey and Stewart. I was always the lyricist [in Primus], but here we were finishing each other's sentences.'*
> —LES CLAYPOOL

At retail, special bin cards were made to be placed in the Phish, Primus, and Police sections of stores. Venable adds, "We purchased listening stations for October at most all major accounts, because no one is quite sure what this is going to sound like."

That anticipation is definitely being felt at retail, according to Coalition of Independent Music Stores president Don Van Cleave. "People are fighting over the [Oysterhead] promos," he says. "I think it's going to do well, especially since Phish is such a major indie-store band."

Fans who don't have the chance to see Oysterhead live will be treated to the band's appearance on a Nov. 21 episode of HBO's new live-music series, *Reverb*. Footage will be drawn from an Oct. 27 show in Los Angeles; plans are afoot for the band to chat with fans live on AOL after the broadcast.

The recent Phish live releases (see story on Billboard.com this week) and *The Grand Pecking Order* will give fans, particularly those of Anastasio, much to enjoy. But the guitarist says any future Oysterhead plans will be taken one step at a time.

"My feeling is, 'Let's go out and play some shows,' which we're about to do," he says. "I wouldn't plan on doing another Oysterhead album yet. But if we have a great time, and if it's just slammin', then I'm definitely going to want to keep going."

The Classical Score™

by Steve Smith

NUMBERS GAME: Johann Sebastian Bach's ability to create a tremendous body of work—as elegant and finely wrought as it is massive—is so extraordinary that it already seems to border on the mystical. *Morimur*, a new project recently released on ECM, adds a new dimension to that overwhelming oeuvre, suggesting that Bach composed his works with even more than melody, harmony, and the art of fugue in mind. The disc, recorded by violinist/conductor **Christoph Poppen** with early-music vocal stars the **Hilliard Ensemble**, seeks to illustrate hidden layers of meaning in Bach's music, embedded in the notation and revealed through numerology.

POPPEN

In the Baroque era, composers sometimes used the ancient methods of gematria, a type of numerology, to plant hidden messages in their works. They might, for example, assign number values to the names of the notes, i.e., A=1, B=2, and so on. Musicologists discovered that Bach had incorporated complex systems of liturgical references—as well as his own name—in the notes, durations, and rhythms of his sacred music.

In her own studies, Professor **Helga Thoerne** of the University of Dusseldorf asserts that Bach planted such deeper meanings in his instrumental works as well. In particular, she found numerous references to Bach's chorales hidden in the six Sonatas and Partitas for solo violin. Thoerne uncovered a wealth of references to the liturgy, as well as Lutheran chorales, in the virtuosic Chaconne that concludes the Partita in D minor. She interprets the work to be a musical epitaph for Bach's first wife, **Maria Barbara**, who had died unexpectedly in 1720, the year that Bach compiled the works.

Thoerne shared her findings with Poppen, a Dusseldorf faculty colleague. "One day I met up with her, and she said, 'I've discovered something that I'd like to show you, because it's so frightening,' " he recalls. Poppen began to help Thoerne illustrate her findings at lectures, playing the Chaconne while a second violinist played the chorale tunes implied by her research.

Poppen soon made a recording of the Chaconne with a pair of vocalists from a local boys choir actually singing the chorale tunes. He shared this demo with **Manfred Eicher**, head of ECM, for whom he had recently made his label debut conducting the **Munich Chamber Orchestra**. When Eicher offered to record the work, Poppen suggested that the Hilliard Ensemble would be ideal collaborators. Eicher arranged for them to meet.

"Their first reaction," Poppen recalls, "was that it looked interesting, but that they couldn't do it. It required a soprano, and it didn't give them enough to sing." Not content to take no for an answer, Poppen drove across Germany to a Hilliard performance to ask the quartet to reconsider. "They said, 'Well, since you came all the way here, let's just try a little bit of it.' We went back to their little hotel and played the entire thing through, and then they said, 'We've got to do this.' "

ECM has just released the resulting disc, *Morimur*—the title being a reference to the scriptural verse "In Christo Morimur" (In Christ we die). A typically lovely ECM package includes a remarkable 80-page booklet explaining the project's methodological impetus. The disc presents individual movements of the Partita in D minor in alternation with chorale movements, concluding with the Chaconne as played by Poppen while the Hilliards sing the related chorales. The effect is ghostly—more than one commentator has likened it to being inside Bach's head as he conceived the work.

Allowing people to hear the music is the most potent means of persuasion, according to **Sarah Humphries**, ECM's U.S. label director. "Manfred played us the Chaconne over the telephone many months ago," she recalls, "and we knew immediately that this was something really special. It is deeply affecting music, and this conviction only grew once we had the opportunity to hear the record in its entirety." Accordingly, ECM plans to emphasize the placement of *Morimur* on retail listening posts wherever possible. The label has also sent out an unusually large radio mailing, Humphries notes, "to every radio station in the country that has any classical programming at all."

Poppen and the Hilliard Ensemble will undertake a brief U.S. tour in April 2002, performing in Los Angeles, San Francisco, Cincinnati, Chicago, Boston, and Washington, D.C. The project comes to New York City a year later. Although that might seem far off, Poppen does not expect to tire of *Morimur*. "I listen to it again and again," he says, "and I hear completely new things each time. It's just amazing."

ALBUMS

Edited by Michael Paoletta

POP

▶ OYSTERHEAD
The Grand Pecking Order
PRODUCERS: Oysterhead
Elektra 2A-62677
Oysterhead—Phish's Trey Anastasio (guitar), Primus' Les Claypool (bass), and ex-Police man Stewart Copeland (drums)—largely sidesteps the clichés of rock supergroups on its studio debut. The album is challenging but offers a fairly even balance between bizarre, art-rock indulgences ("Shadow of a Man") and groove fests both self-referential ("Mr. Oysterhead") and down-to-earth ("Radon Balloon"). Elsewhere, things get trippy on opener "Little Faces" and the frantic "Pseudo Suicide." The three members' individual personalities shine—particularly that of octopus-armed Copeland, who doesn't seem to have lost a beat since his Police days. Claypool's outlandish singing can try one's patience, especially on the title track, which sounds like a Primus leftover. Overall, though, this is the rare star-studded combo that seems capable of some staying power.—***JC***

★ DARYLL-ANN
Happy Traum
PRODUCERS: Jelle Paulusma, Anne Soldaat, Coen Paulusma, and Frans Hagenaars
Excelsior Recordings US 0101
Finally, one of Holland's finest products gets exported to the U.S. The star Lowlands rock quintet Daryll-Ann's third full-length studio album—and second for Dutch indie-rock leader Excelsior Recordings, following the 1996 masterpiece *Daryll-Ann Weeps*—*Happy Traum* finds the band continuing to channel the verities of late-'60s/early-'70s American rock (à la the Byrds and Neil Young) in a subtle, individual manner high on heart-breaking melodicism. The poetic vocals of Jelle Paulusma and live-wire guitar of Anne Soldaat drive such highlights as pop starter "Surely Justice," doleful gem "Everybody's Cool," and hook-heavy rocker "When You Cry." With an ensemble tone that's warm but vulnerable like an Indian Summer day, the Daryll-Ann sound comes as a rare gift in the current rock climate. The band plays New York City dates in early October, and the Amsterdam-based Excelsior Recordings is newly racked in the U.S. by the Boston-based Sure Fire Distribution.—***BB***

ROLAND ORZABAL
Tomcats Screaming Outside
Producers: Roland Orzabal and Alan Griffiths
Gold Circle 50013
Best-known as half of the hit-making '80s British duo Tears for Fears, Roland Orzabal comes into his own on his latest solo effort. This modern rock set may not be as distinctly groundbreaking as his former band's seminal debut, *The Hurting*, but it's solid, consistent, and accessible. While the producers prefer slick arrangements that favor power over subtlety, they largely manage to avoid the overproduction that plagued later Tears for Fears releases. Album opener "Ticket to the World" kicks things off right with the artist's octave-leaping, siren-like voice, underscored by David Sutton's nimble bass work. Other standouts include "Low Life"—one of the set's relatively spare pieces of electronica—and the moody, intense "Under Ether," on which Orzabal displays unusual vocal restraint.—***WH***

ORIGINAL CAST RECORDING
Tick, Tick . . . Boom!
Producer: Jeffrey Lesser
RCA Victor 09026-63862
Before the late composer Jonathan Larson created *Rent*, he was working on *Tick, Tick . . . Boom!* Larson's rumination on turning 30 is now enjoying a posthumous off-Broadway production and its first recording. *Rent* fans will find familiar themes: reconciling artistic integrity with financial reality, juggling love and personal ambition, coping with sex in the age of AIDS. Musically, too, the rock-inflected score is similar to *Rent*, albeit smaller in scale. Larson's humor is evident on such numbers as "Therapy" and "Sunday," while his grasp of his generation's underlying angst comes through in the anthemic "Louder Than Words" and wrenching "Why." Amy Spanger soars on "Come to Your Senses"—a ballad borrowed from Larson's even-earlier, never-produced show, *Superbia*. The disc closes with a rare treat: Larson himself singing the later-dropped "Boho Days," on a 1993 demo made during the development of *Tick, Tick . . . Boom!*—***WH***

R&B/HIP-HOP

▶ PROPHET JONES
Prophet Jones
PRODUCERS: various
University/Motown 4551
University Records' Prophet Jones proves that it's ready to graduate at the top of its R&B class with this debut set. Group members Hollywood, P. Rowe, K.D., and Goldee range from uptempo tracks like "Woof" to ballads—although the latter appear to be the group's forte. For proof, listen to the lush "Lifetime," the set's current single. The church-honed harmonies rise and fall with emotion that belies the members' ages. The same can be said

(Continued on page 20)

SPOTLIGHTS

RYAN ADAMS
Gold
PRODUCER: Ethan Johns
Lost Highway 088 170 235
Twenty-six-year-old former Whiskeytown frontman Ryan Adams continues to blossom brilliantly with *Gold*, his follow-up to Bloodshot's *Heartbreaker* (Music to My Ears, Nov. 4, 2000). The disc's 16 songs (and the additional five on the free EP given away with the first 100,000 copies) document Adams' life over the past two years, during which he moved from New York City to Nashville and finally to Los Angeles. The set is a mix of *Beggars Banquet*-inspired rock ("Tina Toledo's Street Walkin' Blues"), strummy, California-influenced midtempos ("La Cienaga Just Smiled"), and some of his best ballads yet, including the beautiful "When the Stars Go Blues." A joy from beginning ("New York New York," Adams' fairwell to Manhattan and the "love of his life") to end (the melancholy "Goodnight, Hollywood Boulevard"), *Gold* offers a longer, more exciting glimpse at Adams' mainstream potential and the likelihood that he will be making great records for a very long time to come.—***WO***

VARIOUS ARTISTS
Labour of Love: The Music of Nick Lowe
PRODUCER: Randy Labbe
Telarc 83538
It's tough not to skip the first eight cuts on *Labour of Love* and go straight for Marshall Crenshaw and Christine Ohlman's take on "Cruel to Be Kind." Not only is the song what most of us know the lauded artist/producer for—as it was his biggest U.S. hit—but it makes for a wonderful interpretive match, with Crenshaw's voice as smooth as ever and Ohlman's bitter vocals giving the song's second verse even more bite. Tom Petty and his Heartbreakers nearly rival that fun with a wild, gritty version of "Cracking Up." Charlie Musselwhite adds a smoky "Faithless Lover," and Dar Williams gets the 13-track set started with the schools-out fun of "All Men Are Liars." Elvis Costello, for whom Lowe (who just issued his 11th album, *The Convincer*, on Yep Roc) produced six albums, turns in a take on the reflective "Egypt." Graham Parker, C.J. Chenier, Levon Helm, and G.E. Smith also join the party.—***WO***

ELTON JOHN
Songs From the West Coast
PRODUCER: Patrick Leonard
Rocket/Universal 58633
It has been so long since EJ has offered a recording that didn't have a cloying context that it's hard not to be initially skeptical of the earnest tone of *West Coast*. Is it too late for the artist to return to the pensive but vital tone of such classics as *Madman Across the Water*? The kneejerk reaction may be unfortunate, but close inspection of *West Coast* could change the mind of the most jaded listener. Producer Patrick Leonard keeps the studio gloss to a minimum, allowing the songs of John and longtime lyricist Bernie Taupin to take organic shape; this approach also empowers the artist to sing with more passion than he has in years. He's most effective on the Matthew Shepard-inspired "American Triangle" and on "The Ballad of the Boy in the Red Shoes," a heartbreaking tale of a ballet dancer recalling past glories as AIDS-related illness claims his body. Such well-wrought material could herald a creative resurrection of a much-missed master.—***LF***

VITAL REISSUES

BLONDIE
Blondie
REISSUE PRODUCER: Kevin Flaherty
ORIGINAL PRODUCER: Richard Gottehrer
Chrysalis/Capitol 72435-33596

Plastic Letters
REISSUE PRODUCER: Kevin Flaherty
ORIGINAL PRODUCER: Richard Gottehrer
Chrysalis/Capitol 72435-33598

Parallel Lines
REISSUE PRODUCER: Kevin Flaherty
ORIGINAL PRODUCER: Mike Chapman
Chrysalis/Capitol 72435-33599

Eat to the Beat
REISSUE PRODUCER: Kevin Flaherty
ORIGINAL PRODUCER: Mike Chapman
Chrysalis/Capitol 72435-33597

Autoamerican
REISSUE PRODUCER: Kevin Flaherty
ORIGINAL PRODUCER: Mike Chapman
Chrysalis/Capitol 72435-33595

The Hunter
REISSUE PRODUCER: Kevin Flaherty
ORIGINAL PRODUCER: Mike Chapman
Chrysalis/Capitol 72435-33670
For many, this fan included, Blondie (as well as acts like the Talking Heads) defined the genre-bending and -blurring era (1976-'82) when punk gave way to disco then morphed into new wave. Throughout, Blondie always managed to follow the beat of its own drum, rarely giving in to corporate demands. For the most part (*Autoamerican* is spotty at best, while *The Hunter* remains a dismal listening experience), Blondie's creative control resulted in, ironically enough, mainstream success. The arrival of these discs marks the first time the band's Chrysalis catalog has been wholly reissued, replete with the latest digital remastering and enhanced packaging (with each disc's informative liner notes penned by its producer). Each album also comes with previously unreleased material. The exuberant *Blondie* includes the original Private Stock single versions of "X Offender" and "In the Sun," while the rocking (yet brooding) *Plastic Letters* includes "Once I Had a Love (aka the Disco Song)," an obvious early version of "Heart of Glass." *Plastic Letters* also includes the band's first two U.K. hits: "(I'm Always Touched by Your) Presence, Dear" and "Denis." The global hit that was "Heart of Glass" appears on the picture-perfect *Parallel Lines*, which now also features live versions of "Hanging on the Telephone" and "I Know But I Don't Know." Live covers of Johnny Cash's "Ring of Fire" and David Bowie's "Heroes" are fab additions to the positively soaring *Eat to the Beat*. *Autoamerican* is home to chart-toppers "The Tide Is High" and "Rapture," as well as the special disco mix of "Rapture" and the original long version of "Call Me" (culled from the *American Gigolo* soundtrack). Essential music from a vital era.—***MP***

CONTRIBUTORS: Bradley Bambarger, Leila Cobo, Jonathan Cohen, Larry Flick, Rashaun Hall, Wayne Hoffman, Gail Mitchell, Wes Orshoski, Michael Paoletta, Philip van Vleck, Ray Waddell. SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential VITAL REISSUES: Rereleased albums of special artistic, archival, and commercial interest, and outstanding collections of works by one or more artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. MUSIC TO MY EARS (♫). New releases deemed Picks that were featured in the Music to My Ears column as being among the most significant records of the year. All albums commercially available in the U.S. are eligible. Send review copies to Michael Paoletta (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003), or to the writers in the appropriate bureaus.

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(Continued from page 18)

for their cover of the O'Jays' "Cry Together." Hollywood takes the lead on this soul stirrer. The group also loosely interprets Stevie Wonder's "All I Do" with toe-tapping results.—***RH***

▶ **VARIOUS ARTISTS**
The Goodlife
PRODUCERS: various
FB Entertainment/Universal 4859
With rappers like Jay-Z, Nelly, and P. Diddy, among others, getting into the fashion industry, it was only a matter of time before fashionistas got into the music business. The brothers behind the hip-hop-inspired FUBU clothing line have done just that with their FB Entertainment. The first fruits of the Universal-distributed imprint is *The Goodlife* compilation. The 19-track compilation mixes established artists with newcomers from the FB Entertainment roster. Nas, Nate Dogg, and FB Entertainment's JS of the 54th Platoon team on the title track. The result is an impressive hybrid of West Coast groove and East Coast edge. Other highlights include a dancehall remix of India.Aire's feel-good "Video," which features Supercat.—***RH***

★ **LINA**
Stranger on Earth
PRODUCERS: Lina, Travis House, and Jeeve
Atlantic 83436
If you're anxious to sink your ears into something other than music's usual cookie-cutter quicksand, then check out Lina's fine debut. This young old-soul singer fuses R&B, hip-hop, big band, and jazz, resulting in a Cotton Club vibe also explored by Arista's Blu Cantrell. But Lina—whose voice recalls that of one of her influences, Billie Holiday—definitely holds her own, whether pairing with Boobonic of Philly's Most Wanted on the playful lead single "It's Alright" ("You don't even drive a Rover/You ain't rockin' no Jehovah"), seriously emoting on Dinah Washington's "Stranger on Earth," or rappin' to females about falling for the wrong males on "Batches." Given radio's narrowness, the album's bluesy/jazzy feel won't be something PDs immediately embrace. And after the retro-meets-contemporary novelty wears off, it will be interesting to hear what Lina can do the next time around.—***GM***

DANCE/ELECTRONIC

★ **ARTFUL DODGER**
It's All About the Stragglers
PRODUCERS: Artful Dodger, Romina Johnson, Crash & Burn, and the Dreem Team
ffrr/London-Sire 40652
When this debut album was recorded and released in its homeland, pioneering U.K. garage act Artful Dodger was a duo, comprising Mark Hill and Pete Devereux. Earlier this year, Devereux ended his musical partnership with Hill to pursue his DJ career, leaving songwriter/producer Hill—who helmed Craig David's award-winning debut album, *Born to Do It* (and who is collaborating with David on his follow-up, due next year)—to carry the Artful Dodger banner solo. All of which doesn't—and shouldn't—tarnish *It's All About the Stragglers*, which is one R&B-conscious, club-rooted, classically arranged album. American fans of the decidedly British 2-step sound (or garage as it's also labeled) have already embraced the set's U.K. crossover hits, including the David-fronted "Re-Rewind," "Think About Me" (featuring Michelle Escoffery), and "Twentyfourseven" (with All Saints' Melanie Blatt). But there's more good stuff where these came from. The string-laden "I Can't Give It Up" and the hip-hop-fueled "R U Ready" featuring, respectively, Nadia and MC Alistair, are as dancefloor-ready as they are radio-friendly. Fans of David take note: In addition to "Re-Rewind," the British sensation appears on "Woman Trouble" and "What Ya Gonna Do?"—***MP***

COUNTRY

BRUCE ROBISON
Country Sunshine
PRODUCER: Bruce Robison
Boars Nest Records EBN25
A Texas scene favorite, Bruce Robison steps out in a big way with this effort on his own Boars Nest imprint. It's an impressive, if somewhat meandering, work. Propelled by subtle organ and Mickey Raphael's harp, "Can't Get There From Here" is a soothing workingman's lament, and "Bed of Ashes" and "Friendless Marriage"—both featuring first-rate vocals from Robison's wife, Kelly Willis—are new stone-country classics. In lighter fare, the perky Tin Pan Alley tempo and a clarinet line on "Devil May Care" well-serve a clever lyric, and the funny "What Would Willie Do" is the ultimate tribute to that cosmic cowboy. "The First Thing About Mary" is a superbly crafted character study, and "Sixteen" hits the mark where so many have failed. If Robison has a fault, it's a tendency to occasionally drift off lyrically and melodically. But that's a small complaint, and overall, this record solidifies Robison's standing as one of the best of a new breed of singer/songwriters, in Texas and beyond. Distributed by Southwest Wholesale.—***RW***

LATIN

▶ **EL GRAN SILENCIO**
Chúntaros Radio Poder
PRODUCERS: El Gran Silencio
EMI Latin 243 53188023
Mexican rockers El Gran Silencio are equal parts whacky, kitschy, folksy, and musical on this whimsical, often riveting album, where various genres make their way into a simulated norteño radio cast. Although the basis of *Chúntaros Radio Poder* is Mexicanized cumbia (freestyle norteño is how it's referred to in the opening track, "Beat Box Cazoo"), which is repetitive by nature, the album gains dimension with touches of lyricism ("Tonta Canción No. 4. Se Cursí"), rap ("I Like to Live en Mi Tierra"), ska ("La Kalaka"), and authentic Colombian cumbia ("Canto de la Serpiente"). Beyond that, *Chúntaros* is a disc designed to catch you off balance. Get comfortable with the fusion of feel-good sounds and then discern the often-piercing lyrics. Although a shorter album might have been a better album, the digressions here never fail to entertain.—***LC***

▶ **VARIOUS ARTISTS**
Duetos
PRODUCERS: various
WEA Latina 88442
WEA Latina's compilation of duets extracted from a wide variety of albums (save the previously unreleased "Una Noche," recorded by Alejandro Sanz and the Corrs) dating as far back as 1995 could be easily labeled a ploy, if it weren't so consistently good. Based on excellent songs and a deliberate mishmash of genres, *Duetos* highlights obvious (Miguel Bosé and Ana Torroja performing "Duende") and not-so-obvious (Café Quijano and Amparo Sandino performing "Ven y Bésame") pairings that for the most part feed off each artist's strengths. Take note of Fito Paez and Joaquín Sabina's postcard-perfect fit in "Llueve Sobre Mojado" and how Chavela Vargas and Ana Belen's drastically different styles and timbres blend beautifully in "Sombras." If many of these tracks sound new, it's because they were either not released in the U.S. or difficult to locate here. Yet that they were previously recorded, as opposed to being commissioned for this project, allows for their organic, feels-right nature.—***LC***

WORLD MUSIC

★ **SHABAZ**
Shabaz
PRODUCERS: various
Mondo Rhythmica/Ark21 186 850 030
The creative spark that makes Shabaz such an intriguing musical proposition is generated by Sukhawat Ali Khan, his sister Riffat Salamat, and Richard Michos. Sukhawat and Riffat are the living embodiment of a Qaawali family tradition that dates back to the 16th century. Michos' musical connection may not reach back that far, but the breadth of his interests is equally impressive. On its Mondo Rhythmica debut, the act has fashioned a compelling intermingling of Qaawali singing, Indian traditions, and industrial-strength dance beats, resulting in one of the most notable Asian underground titles of the year. The distinctive sound is a lyrical Qaawali/techno-vibe hybrid, typified by such tracks as the groove-rich "Chhalia," "Jewleh Lal," and "Raga." When the bandmates move away from this sound, it's for something more free-form, like "Queenie's Jam" or the darker shadings of "Bhoal."—***PVV***

MAMA SISSOKO
Soleil de Minuit
PRODUCERS: Mama Sissoko and Michel Zacha
Tinder Records 860982
Sissoko, like his countryman Habib Koité, is a polished, innovative guitarist and a fine songwriter. He is as celebrated in Mali as Koité, although he doesn't enjoy the same level of recognition among U.S. world music fans. The exciting *Soleil de Minuit* shares many of the same qualities that have gained Koité an international following. Sissoko comes from the Manding griot tradition, and he is master of the elements that comprise the Manding rock sound. He's also a very astute fan of Cuban music, and this influence plays a larger role in his repertoire than it does in that of Koité. "Safiatou," "Iri," and the title track are imbued with the rhythmic spirit that rules Afro-Cuban music, while "Boma Ma" and "Jarabi Muso" offer a definitive take on the ebullient vibe of Manding rock.—***PVV***

IN PRINT

NEW YORK IS NOW! The New Wave of Free Jazz
By Phil Freeman
The Telegraph Company
214 pages; $16.95

LIKE YOUNG: Jazz, Pop, Youth, and Middle Age
By Francis Davis
Da Capo Press
328 pages; $26

It's no secret that for the past 20-odd or more years, jazz has been a genre in decline in the hearts of the average music consumer. The mixture of an aging fanbase with an art that is often challenging, even difficult, to all but the most diehard aficionado has contributed to the genre's marginal place in today's greater popular music scene. Gone forever it seems are the days when

a living, breathing jazz artist of the caliber of a Miles Davis or Dave Brubeck could cross over to the pop charts with original material. And all the fanfare surrounding Ken Burns' hit PBS documentary *Jazz*—while definitely boosting sales of classic jazz discs, particularly product affiliated with the program—was countered by jazz critics bemoaning various omissions and what they saw as the film's failure to deal with the music's more-recent past and its future.

Among the eulogizing and infighting in jazz, Phil Freeman and Francis Davis bring very different credentials and perspectives to the subject. Freeman, a 30-year-old former punk/metal journalist, chronicles his immersion in the New York City-based free-jazz scene through profiles of several of the music's major players, while Davis, a 50-something jazz writer who has been at it for decades, collects his work from the past 10 years or so.

Both men write with great passion about their subjects. Freeman at times will infuriate older readers (this writer included) with mean-spirited swipes at rock's sacred cows (specifically, the Beatles and Grateful Dead), but there is no mistaking his love for the New York scene. Meanwhile, Davis presents himself as the very model of the music critic/fan: He is a man who would like nothing better than to spend his days haunting record and book stores and his nights at the local cinema.

With Freeman having recently discovered his subject (in '98), it's remarkable that he was able to craft such an informative book. His sketches of the various musicians populating his neighborhood present a scene that is vibrant; still, an aura of sadness permeates the proceedings, as the financial rewards for its main practitioners are slim. Truly, these are people making music for the love of it, a rare occurrence in a business in which money—not art—can often be the driving force. Freeman's interest in the edgiest of jazz scenes makes for some lively writing—in fact, this reader enjoyed the author's profiles without previously having heard a note from any of the featured artists.

Although Davis seems mainly interested in writing about the older jazz artists, his book ranges nicely among jazz, pop, and rock. He dissects Sinatra, Presley, and Bacharach and includes a bizarre interview with the late big-band leader Sun Ra, in which the musician makes all kinds of fantastic claims—including an alleged alien encounter. He closes the book with a 1989 piece on early-'60s heartthrob Dion DiMucci, a compelling portrait of a man determined to make one last stand in the pop music jungle.

Of course, both men have their own bones to pick with Burns over *Jazz*. For Davis, the director's many omissions are a problem, while Freeman questions the film's point of view that the entire modern form can largely be traced back to a single begetter—Louis Armstrong. As in other criticisms of the series, artistic consultant Wynton Marsalis comes under fire from both writers as an elitist who has used his position as artistic director of the Lincoln Center jazz program to exclude avant-garde musicians. Arguments can be made to the contrary, obviously, but both Freeman and Davis see the trumpeter's conservative stance as one that could help jazz eventually go the way of the dinosaurs.

If you have an interest in the New York scene, Freeman's book is a fine bird's-eye view. As for Davis, even his most mundane pieces speak to the reader in a voice that every real music lover will recognize.

MIKE VILLANO

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SINGLES

Edited by Chuck Taylor

POP

▶ **CELINE DION God Bless America (3:46)**
PRODUCER: David Foster
WRITER: I. Berlin
PUBLISHER: ASCAP
Epic Records (digital download)
Among the many moving moments from the recent two-hour *America: A Tribute to Heroes* TV broadcast is Celine Dion's soaring rendition of Irving Berlin's classic patriotic anthem, "God Bless America." As radio searches for ways to offer comfort and support following the Sept. 11 tragedy, Sony has digitally issued Dion's performance to stations nationwide. This first televised performance from Dion since she announced her semi-retirement at the end of 1999 brings to mind what has made her one of the celebrated vocalists of our time: the ability to render emotion that shakes the soul. There has never been a better time. Affecting, meaningful, and filled with grace, this is a musical reflection to share with all of us still searching for ways to cope.—***CT***

★ **MANDY MOORE Crush (3:42)**
PRODUCERS: Sheppard & Kenny Gioia
WRITERS: Sheppard and K. Gioia
PUBLISHERS: Martybags, ASCAP; Noise Dog Productions, BMI
Epic Records (CD promo)
Mandy Moore's previous "In My Pocket," the first single from her current *Mandy Moore* album, was a surprising stiff at top 40 radio, despite the artist's high profile with the MTV *TRL* crowd. While that song dared to stretch the boundaries of top 40 with its Eastern influences, "Crush" returns the appealing teen to the safe confines of peppy pop—which, in this case, is perfectly suitable. The track has a general ease about it, with an ambling percussive roll and a confident vocal from Moore as she ponders whether her secret crush might feel the same way. Certainly, it's a theme for the younger side of her core audience, while the flow and vocal maturity of the song—much like her "I Wanna Be With You"—could make the grade with older listeners and at AC radio. With this shiny, simple song delivered ever so effectively, Moore remains a bright spot on the pop horizon.—***CT***

COUNTRY

▶ **BROOKS & DUNN The Long Goodbye (3:38)**
PRODUCERS: Kix Brooks, Ronnie Dunn, and Mark Wright
WRITERS: P. Brady and R. Keating
PUBLISHERS: WB Music, ASCAP, Universal Island Music, PRS
Arista 69101 (CD promo)
For the third single from their potent *Steers & Stripes* collection, Brooks & Dunn slow it down and deliver a gorgeous power ballad. With the duo working with co-producer Mark Wright, this single definitely has more of a pop flavor than many of their previous tunes. Nevertheless, no amount of glossy production can smother the earnest emotion Ronnie Dunn brings to a lead vocal performance. Penned by Paul Brady and Brit pop star Ronan Keating, the lyric paints a picture of a relationship unraveling and the disillusionment and heartache that accompany a long goodbye. Dunn's performance exudes quiet desperation mixed with knowing acceptance. The success of *Steers & Stripes* and the Neon Circus tour have warmed things up for the veteran duo, and this affecting ballad should keep the irons in the fire.—***DEP***

SPOTLIGHTS

BRITNEY SPEARS I'm a Slave 4 U (3:23)
PRODUCERS: the Neptunes
WRITERS: C. Hugo and P. Williams
PUBLISHERS: EMI Blackwood obo Waters of Nazareth, BMI; EMI April obo Chose Chad Music, ASCAP
Jive Records 42967 (CD promo)
The problem with establishing yourself as pop music's virginal kewpie doll is that there comes a time when you grow up and have to make a dramatic about-face, leading to statements like, "All the people look at me like I'm a little girl/Well did you ever think it'd be OK if I want to step into this world," or even dropping adult phrases like "What the hell." Lead single from Britney Spears' impending *Britney* set, "I'm a Slave 4 U," serves as her take on Madonna's "Erotica"; at first, it's such a radical step that it raises suspicions of being more of a gimmick than a stepping stone to musical maturity. But with repeated listens, the Neptunes-produced/-written track has a way of seducing, of becoming a true guilty pleasure, until her chants of "kitty, kitty" and the background groans become just plain entertaining. Singing along to a tribal beat box and Prince-inspired rhythms, her "Slave" is no more of an artistic triumph than was 'N Sync's recent "Pop." But like that song, it needed to happen so that Spears can spread her wings and not simply recycle herself to death. With "Slave," the artist seems to have mastered her transition to womanhood.—***CT***

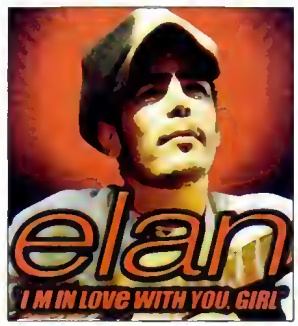
JEWEL Standing Still (4:29)
PRODUCERS: Dan Huff and Jewel Kilcher
WRITERS: J. Kilcher and R. Knowles
PUBLISHERS: WB Music/Wiggly Tooth/EMI/Future Furniture, ASCAP
Atlantic 300606 (CD promo)
Since her 1995 debut, Jewel has amassed worldwide sales of 23 million units—but will that buy her a cup of coffee in the eyes of programmers? Here in the post-Lilith era, about the only two female singer/songwriters garnering radio favor seem to be Dido and Nelly Furtado. The first single from Jewel's fourth album—*This*

Way, due Nov. 13—and the first since "Jupiter (Swallow the Moon)" grazed the charts more than two years ago, is a jaunty but sophisticated outing, rich in its evolving textures and guitar-fueled folk-pop base. The song certainly feels like a visit from an old friend, as Jewel weaves her voice from girly vulnerability—singing the chorus lines "Do you love me like I love you/Or am I standing still?"—then soars with conviction as harmonies take the reins and carry her skyward. Jewel called in some powerful names for "Standing Still," writing the song with Rick Knowles and producing it with Dan Huff (Faith Hill, Lonestar, Peter Cetera). Mainstream top 40 is a temperamental beast these days; however, adult top 40, at the least, should welcome back this deserving talent with instant approval.—***CT***

CLINT BLACK WITH LISA HARTMAN BLACK Easy for Me to Say (3:18)
PRODUCER: Clint Black
WRITERS: C. Black and H. Nicholas
PUBLISHER: Clint Black/Hayden Nicholas, BMI
RCA 69076 (CD promo)
The most effective displays of emotion are often those expressed in straightforward fashion. Clint Black's "Easy for Me to Say," which he sings with wife Lisa Hartman Black, says "I love you" so simply, so melodically, that listeners are bound to stop whatever they're doing and take a moment to reflect. Produced and co-written (with consistent partner Hayden Nicholas) by the long-lived chart champion, the song opens with the gentle lilt of a mandolin and progresses to the perfect fit of this longtime couple's harmonies as they sing, "I love you/Quiet and loud/Alone in a crowd/In a thousand little ways/It's easy for me to say." Like their previous collaboration, the No. 1 (Grammy-nominated and Academy of Country Music award-winning) "When I Said I Do," "Easy for Me to Say" is oozing with emotion, destined to be sung at a thousand weddings, and it marks another steady step in a career that remains inspired. This is certainly a fitting entry for Black's upcoming *Greatest Hits II* (which includes the satisfying 5:10 original version at 5:10, which is nearly epic-length for a country track).—***CT***

NEW & NOTEWORTHY

ELAN I'm in Love With You, Girl (3:27)
PRODUCERS: Michael Mangini and Matrix Music Works
WRITERS: Elan, D. Lee, and N. Holland
PUBLISHERS: Hashem's Music Publishing/D. Leetunes/Nicky Holland, ASCAP-PRS
London 500048 (CD promo)
Twenty-five-year-old Los Angeles native Elan is set to release his debut disc, *All Roads*, later this year, but he has already built up a world of experience during a three-year stint touring as the Wailers' lead singer. Successfully following in Bob Marley's footsteps for thousands of fans is no small feat,



and on his album, Elan amply demonstrates an artistic breadth as his repertoire moves from light pop to darker reggae. This single is an airy, fun pop tune with guitar licks that initially scream Sugar Ray; yet "I'm in Love With You, Girl" is no carbon copy. The artist's voice effortlessly floats through the melody, but when he shifts to his gruffly authentic ragga-voice for the final verse, it's hard to believe that it comes from the same pipes (much less the pacified guy staring from the CD booklet). If Shaggy can land consecutive No. 1 singles, then the U.S. should be friendly to Elan.—***EA***

R&B

JIMMY COZIER So Much to Lose (3:29)
PRODUCERS: Jimmy Cozier and Junod Etienne
WRITERS: J. Cozier and J. Etienne
PUBLISHERS: Siyeeda's Music/Don't Sleep Music, ASCAP
I Records 21107 (CD promo)
R&B newcomer Jimmy Cozier smooths things out with the second single from his eponymous set. The follow-up to the nagging woman ode "She's All I Got," "So Much to Lose" turns the relationship tables a bit. This time out, Cozier is the one doing wrong—hanging with the guys and then lying to his lover so he won't lose her. Cozier's West Indian ancestry can be felt throughout the spicy track, and that should help the single stand out at mainstream R&B radio. Although "So Much to Lose" doesn't have the bite of Cozier's previous hit, it should give his debut set a second wind.—***RH***

ROCK

AMERICAN HI-FI Another Perfect Day (3:25)
PRODUCER: Bob Rock
WRITER: S. Jones
PUBLISHERS: Disciples of Iudra/BMG Songs, ASCAP
Island 15361 (CD promo)
Following the breakout success of the top five Modern Tock Track "Flavor of the Weak," Boston's American Hi-Fi shows that the group has more range than its lightning-bolt logo suggests, pulling off a ballad, and with a string arrangement at that. The chorus is full of optimistic, if depressed, denial: "I still believe it when you say/It's another perfect day." The particularly notable video features Carl the Corn Dog in the amusing—and often touching—story of a 6-foot tall human corn dog's fall from stardom. Eight years ago, Blind Melon's "No Rain" video used a similar mascot to skyrocket to success on MTV; perhaps Carl is destined to be the Bee Girl for the millennium.—***EA***

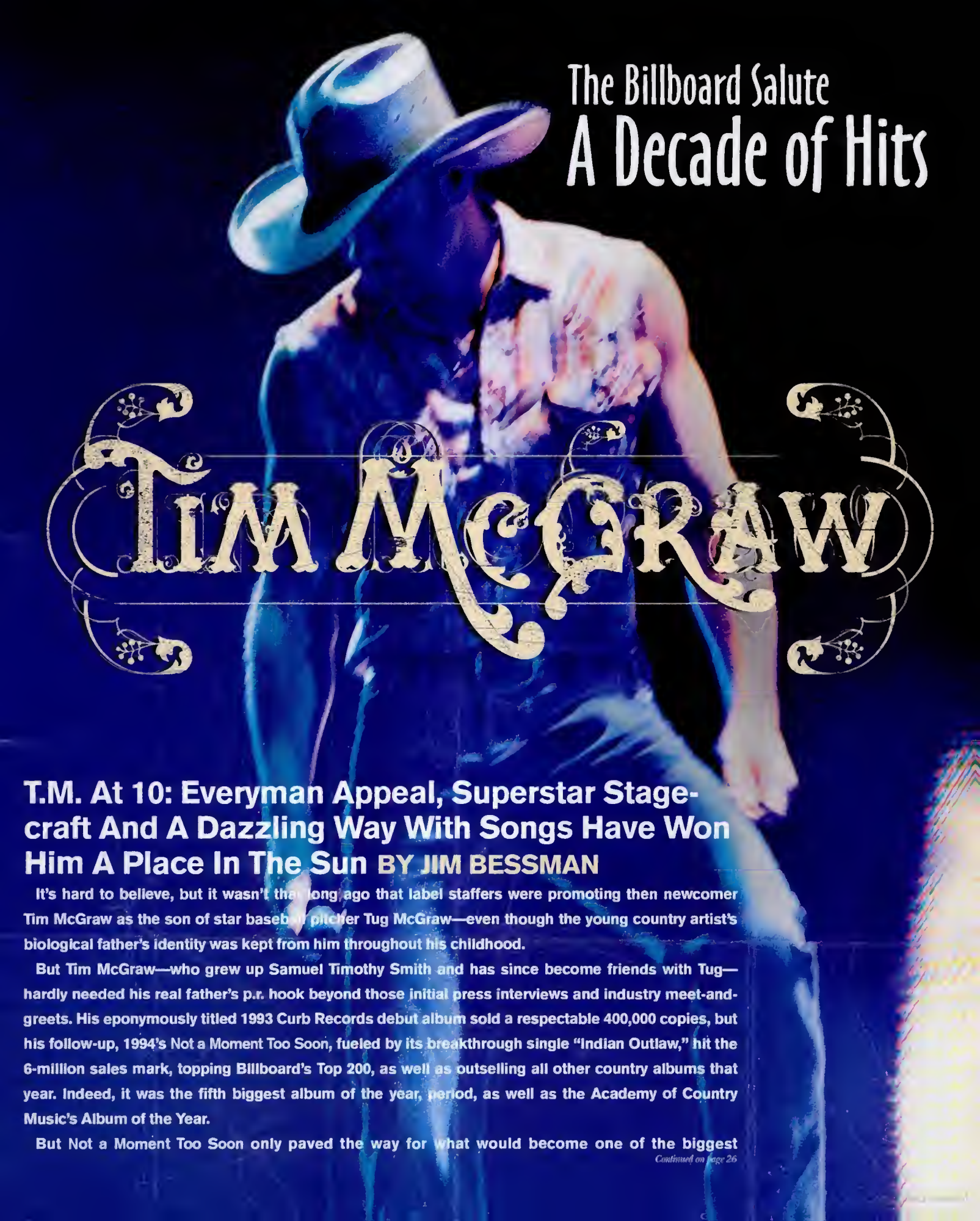
RAP

▶ **DMX Who We Be (4:16)**
PRODUCER: Black Key
WRITERS: E. Simmons and M. Davis
PUBLISHERS: Boomber X/Dead Game Publishing/Kold City, ASCAP
Def Jam 15397 (CD promo)
Few MCs are able to deliver the emotion of a hip-hop track like DMX. For "Who We Be," the second single from his forthcoming *The Great Depression*, the Yonkers, N.Y., native uses a military-styled cadence to deliver the single's intensity. Produced by Black Key, the musical track is simple enough, but DMX's gruff vocals elevates it to another level. Lyrically, DMX takes it to the streets for more tales of hardship and lost souls. Unfortunately, "Who We Be" does bear similarities to "We Right Here," his previous single. However, following a recent hiatus, radio is likely to welcome the star back with open ears.—***RH***

FOR THE RECORD

Rive Droite Music should have been included as a publisher in the Sept. 22 Spotlight review for "Hero" by Enrique Iglesias. In addition, the correct publisher for Jamie-Lynn Sigler's "Cry Baby" is Slice of Sicilian/Desmone.

CONTRIBUTORS: **Eric Aiese, Colin Finan, Rashaun Hall, Deborah Evans Price, Ayhan Sahin, Chuck Taylor.** SPOTLIGHT: Releases deemed by the review editors to deserve special attention on the basis of musical merit and/or *Billboard* chart potential. NEW & NOTEWORTHY: Exceptional releases by new or upcoming artists. PICKS (▶): New releases predicted to hit the top half of the chart in the corresponding format. CRITICS' CHOICES (★): New releases, regardless of chart potential, highly recommended because of their musical merit. Send review copies to Chuck Taylor (*Billboard*, 770 Broadway, 6th floor, New York, N.Y. 10003), or to the writers in the appropriate bureaus.



The Billboard Salute

A Decade of Hits

Tim McGraw

T.M. At 10: Everyman Appeal, Superstar Stagecraft And A Dazzling Way With Songs Have Won Him A Place In The Sun BY JIM BESSMAN

It's hard to believe, but it wasn't that long ago that label staffers were promoting then newcomer Tim McGraw as the son of star baseball pitcher Tug McGraw—even though the young country artist's biological father's identity was kept from him throughout his childhood.

But Tim McGraw—who grew up Samuel Timothy Smith and has since become friends with Tug—hardly needed his real father's p.r. hook beyond those initial press interviews and industry meet-and-greets. His eponymously titled 1993 Curb Records debut album sold a respectable 400,000 copies, but his follow-up, 1994's Not a Moment Too Soon, fueled by its breakthrough single "Indian Outlaw," hit the 6-million sales mark, topping Billboard's Top 200, as well as outselling all other country albums that year. Indeed, it was the fifth biggest album of the year, period, as well as the Academy of Country Music's Album of the Year.

But Not a Moment Too Soon only paved the way for what would become one of the biggest

Continued on page 26

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TIM McGRAW

BY RAY WADDELL

Tim McGraw has what some might consider an idyllic life as country music's reigning male superstar, family man and husband to one of the genre's top female stars in Faith Hill. But, before the 25 million albums sold, the hit singles, industry accolades and huge concert grosses, McGraw was just another hopeful singer with big dreams, teaching himself how to play guitar one summer break from college. Ten years into a still-skyrocketing career, McGraw talked with Billboard on the eve of his tour-ending sold-out show in Nashville, with the always-outspoken favorite son of Start, La., weighing in on his first decade in the business, record labels, family life and how all things change.

You were raised in Start, La. What kind of town is Start?

Not much of one. It's just a farming community—cotton, beans, rice. No red light, just a flashing yellow light, couple convenience stores and a cotton gin. But there's a lot of good, salt-of-the-earth people there who value family. It's one of those places where, if you were over at somebody's house and you messed up, their parent would take you out and switch you. It was a great place to grow up.

What were you into, musically and otherwise, growing up?

Growing up in Northeast Louisiana, you have to be into music. My stepdad, who I consider my dad, drove an 18-wheeler, so, from the time I was 4 or 5 years old, I spent time with him, hauling cottonseed across Texas and Louisiana, listening to Merle Haggard, George Jones, Charley Pride and Merle Travis. My mother loved music, too. She's from Jacksonville, and she was more into the Beach Boys, the Beatles. And, of course, I loved rock 'n' roll, Rush, Styx, like every kid in junior high in the '70s. I liked what was on the radio. And huntin' and fishin' was second nature to all us boys that grew up down there; I played Little League basehall.

"Down on the Farm" seems like a song you relate to particularly well.

It was a lot like that. I had a driver's license at 15; some people got 'em at 13 or 14 if they worked on farms. All the police knew you. We used to go to what we called bar pits, out in the country, where you dig all the topsoil out, and we'd steal tires from the co-op, build a big fire to keep the mosquitoes away, back the trucks up and drink Miller ponies. Hank Williams, Jr., was our hero, and we'd crank him up. Nobody ever got in any trouble. We shot the video for that song down around there, with some of my fraternity brothers in it.

You were 11 when you found out [Major League baseball great] Tug McGraw was your father. What impact did that have on you?

I was digging in my mother's closet and found my birth certilicate that had that on it. That was the first I knew of it, so there was a mild freakout, I guess. But it was probably less traumatic for me than for the people who were around me, like my mother, who had been living with this for 11 years.

What's your relationship with Tug McGraw like now?

We talk a lot, and I'm close with him and his kids. I'm even closer with Horace Smith, my daddy.

What led you to Northeast Louisiana University [now Louisiana–Monroe]?

We didn't have a whole lot of money, and I had scholarship offers away [from home], but I didn't want to go live in a dorm. I had a lot of friends that went [to Northeast Louisiana]. It's a great school, with a ratio of 8-to-1 girls to guys. Nine out of 10 Miss Louisianas went there, so it was really a pretty easy decision.

When did you first seriously consider making a living in music?

My first year of college, I lived in a house with a few other guys, and that summer they all went home, and I was stuck there for the summer. I spent a lot of time in the house with a guitar, watching CMT, thinking, "I could play this thing, there's only six strings." Over that summer, I taught myself how to play guitar, and I learned about 12 songs and started playing for tips around town. Come to find out now, thank God I did pick it up, 'cause what else could I do?

You first came to Nashville in 1989. In retrospect, that seems like a pretty good time to have given it a shot.

I wish I would've done it a little earlier, actually. You know, when you come to town that you've got some years ahead of you trying to make it, and the stuff I wanted to do was already happening biggest when I got to town. I just kept plugging away, making music the way I wanted to. I knew I had to find a way to make my niche, so I just kept working at it, played the clubs and kept the band together.

How did you end up on Curb Records?

That was the first label I went to. I had a demo of a couple of songs that I didn't think were very good, but I got

Continued on page 28

T.M. AT 10

Continued from page 23

success stories of the '90s—in any genre of music. At this writing, McGraw has sold almost 25 million albums, notched 16 No.1 hits (22 top-10s), twice copped both the Country Music Assn.'s Album of the Year award (1997's *Everywhere* and 1999's *A Place in the Sun*) and the ACM's Male Vocalist of the Year honor, and grabbed a Grammy for Best Country Vocal Collaboration for "Let's Make Love," his hit duet from last year with wife and fellow country crossover superstar Faith Hill. Five of his albums have gone multi-platinum, and his concerts have grossed over $80 million—more than half coming from last year's Soul 2 Soul tour with Hill.

EXHILARATING DELIVERY

But McGraw was already an established arena act in his own right, thanks to his exhilarating concert delivery of his many hits, his masterful back-up musicians and high-energy, high-tech stage show. Indeed, his summer tour behind his latest album, *Set This Circus Down*, employed a 60-feet long, 30-feet-high video screen bordered by six long thin screens, with smoke pouring across the stage to sophisticated video accompaniment.

The superstar stagecraft, though, was really only a sidelight to the fact that McGraw had honed his showmanship to superior levels well before his recording career first took off. The Louisiana native began plying the regional club circuit in 1987, incorporating unrecorded material like "Indian Outlaw" into his act way ahead of release—thereby priming his audience in advance for his albums. It's a strategy that he continues to exploit to this day.

Early Tim

Another mark of McGraw's ability to appeal both to the mainstream country crowd and the bigger pop marketplace is signified by his concert intro music—Elton John's "Tiny Dancer." McGraw has long been able to bring nontraditional fans to the country side by incorporating his own broad musical influences, which likewise reach farther than the hardcore country music by Charlie Pride, Merle Haggard and Charlie Rich that he listened to on 8-track tapes while hauling cottonseed across Louisiana during his childhood. He also absorbed the music of Tammy Wynette and Tanya Tucker through his mother's influence and took in, too, the sounds of R&B and blues and the other music styles that he heard on the radio during his formative years.

No surprise, then, that McGraw found a middle ground between the country and rock genres, both in concert and on record. And, while he exuded an Everyman appeal, he also brought a sense of rugged individualism to his musical approach and output. "I don't think that you can be successful as an artist if you're not being true to yourself," he said on the eve of *Set This Circus Down*'s release. "If you start doing things according to what the critics say or start changing what you do because of what people say, then you're a puppet. What do they want you to be if you're not doing it the way you want to do it?"

He could well have been referring to the relative commercial letdown of his first album, for which he listened to the suggestions of others instead of following his own heart creatively. It was a mistake he would not repeat, and his uncanny artistic instincts would be rewarded by such huge No.1 hits as "I Like It, I Love It," "It's Your Love" (the most-played single since Billboard began monitoring airplay), "Everywhere,"

Continued on page 38

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TIM McGRAW
A Decade of Hits

On The Charts: A Record-Breaking Career

BY WADE JESSEN

He arrived in Nashville in the spring of 1989 with empty pockets, no contacts on Music Row and a dream. To merely call Tim McGraw's decade of chart success a rags-to-riches story understates the slim-to-none odds of it ever happening in the first place.

McGraw's first single was issued amid America's newfound infatuation with Garth Brooks—and a newfound obsession along Music Row with videogenic young male singers who wore hats. Other new acts were meeting with immediate success, but McGraw's climb from obscurity only seems to have happened overnight.

Although the first radio track from McGraw's eponymously titled debut set didn't impact Hot Country Singles & Tracks, it made its share of impressions in early 1992. Reflecting on that single, "What Room Was the Holiday In?," former WSM Nashville music director Larry Pareigis (now VP of promotion at Monument) says, "What drove us to add the record was the undeniable promise [which was] implicit in the grooves of that disc. It goes without saying that the fulfillment of that early promise is his current stature among the format's biggest male stars."

Curb released *Tim McGraw* in June of 1992 with predictably disappointing results. The second single, "Welcome to the Club," turned enough heads at country radio to spend 15 weeks on Hot Country Singles & Tracks, where it peaked at No. 47 in December. Still in print, *Tim McGraw* has sold approximately 319,000 to date, according to SoundScan.

"INDIAN" GOLD

As Curb readied McGraw's sophomore set, the insinuatingly erotic Native American anthem "Indian Outlaw" was chosen as the lead single, and radio quickly anointed McGraw with the benefit of any collective doubt. Although a handful of Native American tribal leaders cried foul, the single climbed to No. 8 in 12 weeks on the radio chart and collected a gold certification from the RIAA.

The impact made by an accompanying video clip helped set the stage for *Not a Moment Too Soon*, McGraw's first triumph on Top Country Albums. It bowed at No. 1 on the country chart and opened at No. 19 on The Billboard 200 with a more-than-respectable 56,000 units. Within five weeks of its release, the album was selling six figures. It spent 29 weeks at No. 1 on the country list and two weeks at No. 1 on the big chart.

Unaware of his debut effort, *Not a Moment Too Soon* was almost invariably cited by consumer-press writers as his first. It may not have been his first album, but it definitely signaled his arrival. According to SoundScan, the five-times platinum set has scanned approximately 5.6 million copies.

On Hot Country Singles & Tracks, McGraw scored the first of 13 No. 1 songs to date with "Don't Take the Girl." At press time, all but one of McGraw's No. 1 radio singles has claimed multiple weeks at the top.

At the end of 1994, the previously unknown singer was named Billboard's top new country artist and the year's only new act to finish in country's top 10 artists. He claimed top-five status on the year's list of top country album artists and "Down on the Farm" finished fifth among country radio's most played singles.

INTERRUPTING SHANIA

As a string of radio hits began piling up, McGraw's third set, *All I Want*, scanned 110,000 units with Hot Shot Debut honors at No. 4 on the Billboard 200 in October 1995. On the radio chart, "I Like It, I Love It" grabbed a record-tying five weeks at No. 1 and rode the top on Top Country Singles Sales for an unprecedented 19 straight weeks. So far, the double-platinum title has sold roughly 2.5 million copies.

McGraw closed 1995 in fifth place

Continued on page 34

Tim McGraw Album Discography

(All titles are on Curb Records)

1993	Tim McGraw
1994	Not a Moment Too Soon
1995	All I Want
1997	Everywhere
1999	Place in the Sun
2000	Greatest Hits
2001	Set This Circus Down

THE BILLBOARD INTERVIEW

Continued from page 26

a meeting with Mike Curb.

How did you get in to see him?

Tug. Mike Curb is a huge baseball fan, and he found out Tug McGraw had a snn in town who wanted to be a singer, so I got a meeting with him, and he liked the music. Tug made a whole helluva lot of payback with that one meeting.

The first couple of singles didn't do too much. Was that discouraging?

Yeah. I thought we had a good record, but I also knew it wnuldn't blow anybody's skirt up. It was my first time in the studio, and I had to work to find the snngs at that stage. It took a while to get my feet wet and develop some sort of idea about what I was doing.

Did you ever consider giving up?

I didn't, but I was pretty sure the record label would, and they probably would've if Mike Borchetta hadn't been in there beatin' 'em over the head. He went to bat for me, and we went ahead and did that second album.

Which leads us to "Indian Outlaw." That song stuck out like a sore thumb at the time, and even now it seems like a long shot. How do you feel about that song now?

I'd been doing that song probably since the first week I moved to town. Tnmmy Barnes wrote it, and I wanted to put it on the first album, but I couldn't talk anybody into it. It's funny; a lot of the things people don't like about that song are the same things that other people do like about it.

Since then, it has been one hit after another. You were picking winners as songs long before you had a shot at the cream of the crop. Can you describe the process and what you look for in a song?

I look for songs I like, and not necessarily ones that were written yesterday. Some of them are two or three years old. Sometimes it's the lyrics, and sometimes I'm drawn to the melody. It also has to be something I can handle well—that's a big concern. You can't just cut it 'cause it's a great song and then go in and butcher it; that's like one step forward, two steps hack. You like it to be good lyrically, but sometimes I just loved the groove, the way it felt, and had fun singing it and didn't care what it said. A hit record comes from a great song, a great track, good interpretation and a little magic that who knows where it comes from. You can't analyze a hit song. At these radio seminars, they have meetings about what makes a hit song. Let the artist cut what they like, and then the audience will decide what a hit song is. The artist has to make their kind of music and make it sound the way they want it to sound, instead of the way somebody else wants it to sound, or it's not an artistic endeavor anymore.

Even though you've toured for years and developed a reputation as a dynamic performer, you achieved major success at radio and retail before you matched that level at the box office. Now you're one of country music's top ticket sellers. Why was the touring thing a tougher nut to crack, and what do you think put you over the top as a headliner?

I've been playing for about 14 years now, and you've got to pay your dues, I guess, and stand in line. Then you've got to live up to it when it's your time. I always just had fun playing music; that's what works for us when we go up there. If you go to a concert and [the artist] isn't having fun, why should the fans? We're just a bunch of guys that everybody in the audience feels like they can relate to, go to a bar and have a beer with. We're not so overly talented that anybody looks at us and thinks they couldn't do what we do.

Musically, you've continued to grow, but also managed to stay true to the "Tim McGraw sound." How would you describe your sound?

I don't know if I can. Staying true to my sound isn't an effort or something I sit down and try to do; it's just me. I cut it the way I want to hear it. I don't say, "This ought to be more country" or "This ought to be more pop." I can't sing any other way; Lord knows I've tried. There's no effort in staying true to what you do, and if you don't, peo-

Continued on page 36

CURB RECORDS CONGRATULATES TIM McGRAW ON 10 YEARS OF HITS

NUMBER 1 ALBUMS

Not A Moment Too Soon

All I Want

Everywhere

A Place In The Sun

Greatest Hits

Set This Circus Down

NUMBER 1 SINGLES

"Don't Take The Girl"

"Down On The Farm"

"Not A Moment Too Soon"

"I Like It I Love It"

"Can't Be Really Gone"

"She Never Lets It Go To Her Heart"

"It's Your Love"

"Everywhere"

"Just To See You Smile"

"One Of These Days"

"Where The Green Grass Grows"

"Please Remember Me"

"Something Like That"

"My Best Friend"

"My Next Thirty Years"

"Grown Men Don't Cry"

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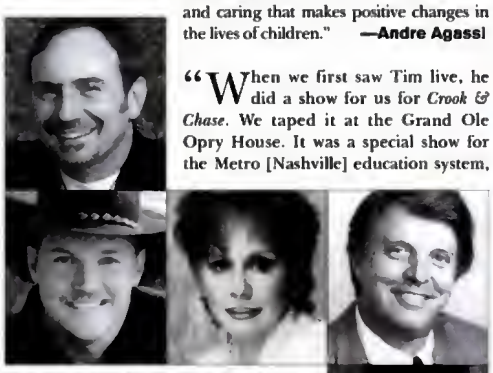
TIM McGRAW
A Decade of Hits

What They Say About Tim

"He's an old Louisiana boy, and it's good to see Louisiana boys do good. I've always liked Tim. It's kind of a burden, I know, for him to go through life being Mr. Hill, but, hey, somebody had to do it." **—Trace Adkins**

"Tim has been an extremely good friend to me and my foundation. He has demonstrated how important his commitment is to children time and again. Any time I have asked him to help me with the benefit concert, Tim has been there. It is his commitment and caring that makes positive changes in the lives of children." **—Andre Agassi**



From the top: Byron Gallimore, Trace Adkins, Reba, Mike Curb, Tracy Lawrence

"When we first saw Tim live, he did a show for us for *Crook & Chase*. We taped it at the Grand Ole Opry House. It was a special show for the Metro [Nashville] education system, a salute to teachers, students and things of that nature. He had just started out, and, when he performed on the stage that night, it was so unusual, because when Tim performed, there were people starting to gravitate toward the stage. It was unusual and interesting to watch. They just felt they had to come up and get a closer look at this guy. He's got a special charisma that allows him to relax and give everything he's got when he's on stage. We saw that early on when he performed there. We weren't expecting it, but, when he started performing and they started reacting to him, it was kind of cool. A few years later, we were backstage shooting the breeze at the Rocky Gap Country Music Festival in Maryland. That night, he had 30,000 people waiting for him, and the thing that struck me is that he was just relaxed backstage. He was having fun. He was his normal self. To have the luxury of having all that confidence when you walk on stage to work makes everything else in life a little bit easier." **—Charlie Chase**

"Tim McGraw is not only a great friend, but an artist who makes friends with everyone who hears his music." **—Kenny Chesney**

"It's very easy to trust Tim's production instincts. He knows a hit song when he hears one, and he knows how to bring that song to life." **—Alan Clark, lead singer of The Clark Family Experience**

"Tim is perhaps the most dedicated, hard-working friend and hitmaker I know. Knowing him as long as I have and watching him grow and evolve into the top recording artist in country music is no surprise to me. I learned early on that his greatest gift is the ability to find songs that speak to his audience; songs that he believes in. He also has a God-given instinct for

Continued on page 32

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TIM McGRAW
A Decade of Hits

WHAT THEY SAY

Continued from page 30

turning those songs into hit records as well. As a writer and artist myself...it really *just makes me sick*...I hate him."

—Mark Collie

"The one thing that immediately struck me about Tim McGraw was his incredible ability to interpret a song and instantly make it his own. At the time we signed Tim, his unique sound and ability to bring a song forward made him stand out from the crowd. Those rare qualities are still strong and are the reason he's still on top. Many artists openly admit to imitating his style, yet, when a McGraw song comes on the radio, you immediately know who it is. There is only one Tim McGraw, and we're very proud of him."

—Mike Curb, chairman, Curb Label Group

"Most people probably wouldn't realize that Tim not only likes sports, but played sports and was good at it. His dad, Tug [McGraw], was a great pitcher, and Tim played baseball, basketball and football. Had he been bigger, he probably would have had a chance to play professional sports. We talked about that, and I asked him, 'How do you leave sports and get into music?' He said he had a little band in college, and they'd play beer joints here and there. People kept telling him he was pretty good at it, but he didn't see himself leaving to pursue something like that. Finally, enough people told him that, so he decided to leave and give it a chance...Tim has done my charity golf tournament the past four or five years. Every year, he packs the place, and people just go crazy. He appeals to the fans. The fans feel like he's one of them, and it could easily be them up there doing the same thing, just by the way he handles himself and the things he says on stage. He moves around and gets the women going. He just doesn't get up on a stool and sing a song. He dances around and sings [songs by] Willie Nelson and the Steve Miller Band. With Tim, when people buy a ticket for a show, they know they are going to hear something different or see something different, and they do. That's why they keep coming back."

—Brett Favre, quarterback for the Green Bay Packers

"I think that Tim has a rare ability to sell a song, a very emotional way that he sings, particularly ballads, but he is also just great at uptempo things. His interpretation of songs is always amazing. He also has a lot of ideas and wants to do things a little different on every record. When you couple his desire to keep recording different things with the fact that he is able sell different styles of songs so well, you end up with an artist who is bringing something new to the table every time. He's not stuck in one place doing one thing. There's a continual growth happening with Tim and an evolution with him that is always something unique. I'm amazed at what he continues to bring to the party. He just has a rare ability to get inside a song and deliver it on an emotional basis."

—Byron Gallimore, producer

"He was one of the first people I met when I got to Nashville. He had a record deal, and me and Kenny Chesney didn't. I remember nights of us running around and hitting the nightclubs and things. We were running buddies early on. I used to go over to his apartment, and we'd sit around, play guitar, sing to each other and write songs. Of course, I don't remember where any of them are. They've all gotten lost. That's a waste, isn't it? But I'm really proud of the three of us. For three kids to come to Nashville and run across each other and become friends—to see us all make it professionally, I think that is really a very cool thing. I've always marveled at that—how we used to sit around and talk and dream about what we wanted to achieve. Even though Tim had a record deal, he had an album that came out and didn't do anything. He wasn't burning up the charts either. He was struggling. It's really cool to see how we've all grown and evolved and how our music has taken shape. Even now, I hear common threads throughout all of our music. I think there are things each one of us does that reflect on the other one a little bit."

—Tracy Lawrence

Continued on page 36

TIM MCGRAW-

Vision, creativity, dreams,
loyalty, conviction, love, passion and fear.

Through your artistry & friendship
you have allowed us to better examine our lives –
thanks for sharing your soul.

You have given us
cause to look within, think, laugh & cry.

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TIM McGRAW
A Decade of Hits

ON THE CHARTS

Continued from page 28

among his country peers and ranked third among country's top male performers. He also ranked among the five best album sellers in the genre, and *Not a Moment Too Soon* was the fifth best-selling country album. Although McGraw didn't release a new album in 1996, Billboard's annual Year in Music issue saw him finish in the top five in every eligible category except the album recaps.

McGRAW EVERYWHERE

Led by the record-breaking six-week radio chart-topping duet "It's Your Love" with Faith Hill, McGraw's fourth set, *Everywhere*, broke all of McGraw's first-week benchmarks, with 224,000 copies sold in June 1997.

His third consecutive No. 1 debut on Top Country Albums, *Everywhere* also established a new career high-water mark by entering the Billboard 200 at #2, his best start on that list. Curb released seven radio singles from the album, including "Just to See You Smile," which matched chart longevity benchmarks set in the 1950s.

The album, now quadruple-platinum, has totaled just shy of 4 million sales at SoundScan. McGraw celebrated Christmas with 1997 year-end Billboard accolades, including top-10 or top-five rankings in all categories. Again, there was no new album in 1998, but other year-end recaps duplicated the previous year's successes.

In May 1999, *A Place in the Sun* notched yet another improvement for first-week sales, with 251,000 copies sold, good enough for a No. 1 start on Top Country Albums and his first No. 1 opener on The Billboard 200. Altogether, the album claims 3.1 million scans and a triple-platinum sales award.

Five hit singles were released from *Sun*, and McGraw and Hill had another top-10 duet, "Just to Hear You Say That You Love Me," from Hill's *Faith* album. The five singles from McGraw's set helped increase his country artist rank to No. 2. He topped the male country artist tally and the Hot Country Singles & Tracks artist list.

TRIPLE-PLATINUM HITS

McGraw's *Greatest Hits* landed his biggest opener and overall single-week sales with more than 304,000 copies in December 2000. Later that month, he again took top honors as Billboard's No. 1 country male. The hits package has scanned 2.5 million copies.

In the May 12 issue, *Set This Circus Down* bowed at No. 1 and 2, respectively, on the country chart and The Billboard 200, with 223,000 copies.

On Hot Country Singles & Tracks, McGraw boasts 34 charted titles, including the aforementioned 13 No. 1 songs and 11 other top-10 singles. According to SoundScan, his seven albums represent total sales of more than 19 million copies. ■

TIM MCGRAW

TOUR 2001

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Tim McGraw
A Decade of Hits

WHAT THEY SAY

Continued from page 32

"He has real energy that transfers to his fans. It always blows my mind to see how the audience reacts to his show. Just when you think they can't get anymore enthusiastic, they do. His shows always make for a great time."

—Jo Dee Messina

"Not only do I like to listen to Tim's music, I like to visit with him. He's a great person. He's a hard-working entertainer, loving father and husband and has a great sense of humor. Those are great characteristics in a human being. Tim has done a lot for the state of country music. Onstage, he looks and sounds great, and he gives the audience more than they could ever expect."

—Reba

"Working with Tim McGraw is always a wonderful experience. I've had the pleasure of working with Tim on every album he has recorded and have seen him grow to be one of the top recording artists in the business, as well as a great producer. With each new album, Tim continues to raise the quality of his music taking him to a higher level of success."

—James Stroud, co-producer with McGraw and Byron Gallimore on Tim's albums and principal executive for DreamWorks Records Nashville

"Tim has great songs. He delivers them live and gets the crowd going like no other artist in country music today."

—The Warren Brothers

Tim McGraw
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THE BILLBOARD INTERVIEW

Continued from page 28

ple will know it.

I remember when I first came to town, before they were criticizing people for wearing a hat—which by the way, I think is ridiculous. You look at any genre, and that's going on; people dress a certain way and look a certain way. That's an inherent part of music. In the '60s, they wore Nudie suits. But, when I first came to town, before they were talking about everybody sounding the same, I was taught that people have to recognize your voice or you're not going anywhere. That was true then, it's still true, and it always will be.

You obviously work very well with producers Byron Gallimore and James Stroud. What makes the artist/producer relationship work for you?

They let me—even from the beginning, when I was scared—be involved in making my records. They understand that it's my record and I have ideas, and I know what I want it to sound like. Their job is to get as close as they can to what I hear in my head. It's a combination of us being great friends and their understanding how hardheaded I am.

You've been outspoken about your opinions regarding label issues. Would you like to be in a situation where you had more control?

The only thing I can say—or the only thing I want to say—about that is the way I built my career, from the

With Faith

first album, and the second album, nobody at the label got it. They didn't think I was going to make it, and, when I did make it, they didn't understand why. They stayed out of my projects, they didn't do A&R for me, they didn't hear any of my projects until they were done and mixed. We even did all our own artwork. I turn in a completely finished, packaged product to the label. Now, all of a sudden, when things aren't going so great, they start wanting to put their arms around my stuff and be involved.

So you're saying you would like to have more control?

I'd like to have the same control I always had. Money is money and, sure, everybody wants more of it. [Record contracts] are inherently unfair to artists, but an artist talking about things being unfair is not an argument you're going to win.

So how much time do you have left on your contract at the label?

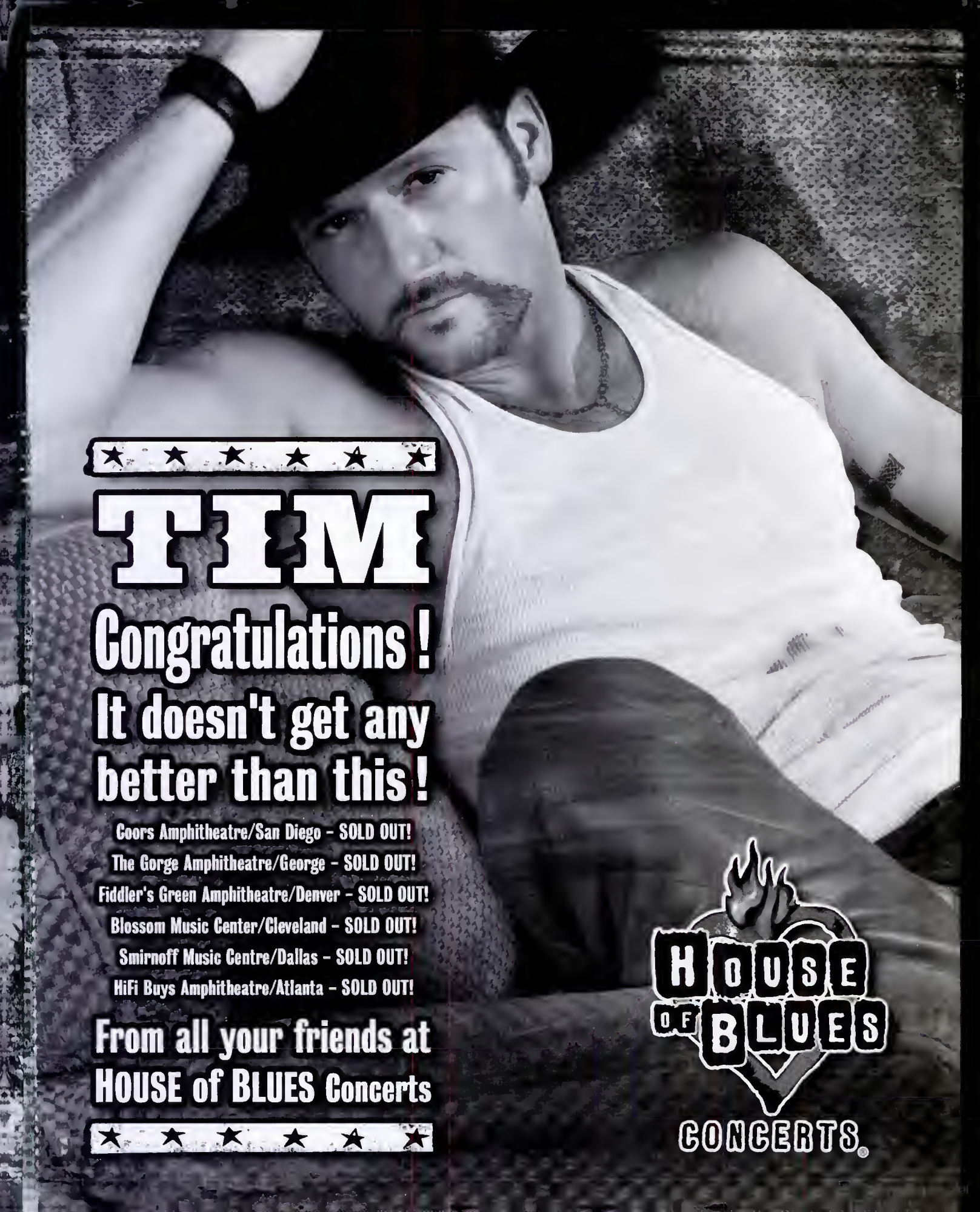
I'll be there 'til I'm dead.

Moving on, you've tried your hand at producing, most notably and successfully with Jo Dee Messina. Can we expect more of this?

I love producing. It's probably my biggest talent—producing, hearing stuff and getting down what I hear in my head. I learned from the best in Byron and James. I'd like to do more of it, produce on other labels and not necessarily where I'm at.

You seem to take up the "country vs. pop" debate on your song "Things Change." Your music is decidedly less "pop" than a lot of other country artists, so why make a statement?

Continued on page 38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THE BILLBOARD INTERVIEW

Continued from page 36

Because, to me, it's not even an argument. It's not defending pop or defending traditional country, it's just defending music. How can anybody tell an artist how to cut their music? You're selling out if you do it the way someone tells you to, and then, if you do it your way, it's "How dare you do that?" The best thing to do is make your music, put it out there and let the people who buy records decide.

The people that want to go back—well how far is far enough? Go back to where your records sell again? Go back to where there's no drums on the Opry, no electric guitars? Or do you just want to go back far enough to where it fits you? Back to 1960? Well, this is not 1960.

Any other pet peeves about country music today?

No. I love country music. Where would I be without it? I'm a country singer, just one that was brought up in the '70s and was influenced by '70s music.

You just completed a highly successful tour with your friend Kenny Chesney. You know I can't do an interview without asking you about the infamous horse incident [last June, McGraw and Chesney were arrested in Buffalo, N.Y., following Chesney's joy ride on a police officer's horse; charges were later dropped]. You came out of that thing all right, didn't you?

Sure. The truth came out in the courtroom, with the judge listening to folks. Before that, we kept our mouths shut and let them hang themselves. [The police] were showing off for us; they just didn't realize it was us they were showing off to. It was actually pretty scary.

Do you think this incident had any impact, career-wise?

No. There were some people wanting for it to, but I didn't think about it as a career issue. It was a personal issue.

Obviously, the "Spontaneous Combustion" tour with [then-future wife] Faith Hill was important in your life for many reasons. I remember the press conference announcing the tour, and the chemistry between you two was obvious even then.

Yeah, and we didn't even know it.

Now that you're married with children, how do you manage to keep this relationship rewarding with the obvious distractions of two hugely successful careers?

To us, we're in our own little world, and we know how things work. We're never apart for more than a couple of days, and, if we go somewhere, we pull up the family and take them along. We created our own universe, and we keep ourselves in it, as far as family goes. We go in our own direction, and when school starts, we'll start backing off and heading in that direction.

I hear Faith is pregnant again, and I heard you say on TV the other day that you want to have even more kids.

Oh, yeah. I can't stay away from her.

Family seems to be of prime importance to you both.

Family is absolutely No. 1. People are always asking how we balance career and family. Well, you don't. If you try to balance career and family, you're screwing up to begin with and you're doing your family a disservice. Career or anything else isn't on the same level as family. Family is first, and everything else is way down the line.

One of your more powerful performances is Rodney Crowell's "Please Remember Me." How would you like to be remembered?

As someone who had a strong sense of what he wanted to do, [was] dedicated to his family and a good friend that could be counted on. What else is there? ■

T.M. AT 10

Continued from page 26

"Just To See You Smile" (Billboard's longest-running single, spending a whopping 42 weeks on the chart), "One of These Days," "Where the Green Grass Grows," "Please Remember Me," "Something Like That," "My Best Friend" and "My Next 30 Years."

BIG DADDY

When *Set This Circus Down* was released in April, it shipped platinum and entered the Billboard pop album chart at No. 2, with the first single, "Grown Men Don't Cry," customarily capping the country chart. The acclaimed album also showed a reflective sense of maturity (even in the publicity photos, which showed the receding father of two young daughters—and the National Fatherhood Initiative's Father of the Year last year—for the first time without his hat), as well as a broadened musical palette that included Latin touches, dance-music sound effects, and the songwriting of such cutting-edge, roots-country artists as Mark Collie and Bruce Robison.

Meanwhile, McGraw became a doctor of humanities in May, when he was given an honorary doctorate from the University of Louisiana–Monroe, which he once attended. He also remains active in philanthropic activities, supporting Little League in Rayville, La., and the Friends of the Jackson Zoo in Jackson, Miss.

FIELD OF DREAMS

Additionally, McGraw has spread his musical golden touch to the production side with projects for Jo Dee Messina and the Clark Family Experience. "I'm sure that there will come a time when the records aren't as good as they should be or when I'm just not feeling it anymore, and I'll just back off and let somebody else do it for awhile," he said when asked how he could continue to dream after selling 25 million albums. "It's the music," he answered. "You just dream about making music."

It's a dream that has taken Tim McGraw to the pinnacle of contemporary country music, where his view and grasp continue to extend in all directions. ■

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Rhythm, Rap, and The Blues™

by Gail Mitchell

BMI RESCHEDULES: BMI's upcoming urban awards show, slated for Oct. 3 at Miami's Loews Miami Beach Hotel, joins the list of industry events that will be rescheduled for a later time in the wake of the Sept. 11 terrorist attacks. The show was slated to feature a tribute to President's Award winner **Curtis Mayfield**, as well as performances by **Avant**, **Bilal**, **Charlie Wilson**, and **BeBe Winans**, with **Rodney Jerkins** serving as music producer.

UNITED WE STAND: In addition to the multi-network *America: A Tribute to Heroes* telethon (Sept. 21), which raised more than $150 million in pledges for United Way's September 11th Fund, the music industry is aiding relief efforts by donating sales proceeds from various projects, including the rerelease of **Whitney Houston's** "The Star-Spangled Banner" and all-star covers of such songs as **Sister Sledge's** "We Are Family" and **Marvin Gaye's** "What's Going On." Now comes word of a forthcoming national urban radiothon that will donate the money it raises to the United Way's fund. Planned for Oct. 11 (the one-month anniversary of the terrorist attacks), *Operation We Care* will engage American Urban Radio Networks' (AURN) nearly 400 radio affiliates in cooperation with, among other firms, Access One Communications, Inner City Broadcasting, the National Assn. of Black-Owned Broadcasters, Sheridan Broadcasting, American Blues Network, Sheridan Gospel Network, and Urbaninsite.com. **Quincy Jones,** Wonder, and Los Angeles Laker **Shaquille O'Neal** are among the confirmed participants.

AMERICAN URBAN RADIO NETWORKS

"We're calling on everyone in the urban radio industry to become involved," AURN president **Jay Williams** says. "We encourage listeners to show their caring for all Americans." For more information, contact **Dawn Hill** at 212-883-2100.

The American Red Cross, WQHT New York's Hip-Hop Has Heart Foundation (to which **Dr. Dre** has donated $1 million), and the New York Fire Department are the beneficiaries of donations from rapper **Jay-Z** and Roc-a-Fella Records. In addition to $45,000 personally donated by Jay-Z, a dollar from each ticket sold for his nationwide Blueprint Lounge Tour (which kicked off Sept. 23 in Washington, D.C., and wraps Oct. 13 in Los Angeles) will benefit the above-named organizations, as will funds raised through sales of a specially designed Roc-a-Wear shirt.

KEEP AN EAR OUT FOR: The Oct. 9 release of Haitian-born rapper **Won-G's** third album. *No Better Than This* features collaborations with **DJ Quik, Da Brat, the Outlawz** (on the noteworthy "This Is Your Life Kid"), **Bone Thugs-N-Harmony's Layzie Bone**, and **Yukmouth**. Coming simultaneously with the album's release is that of rhythmic lead single "Nothing's Wrong," with DJ Quik and **James DeBarge**.

Produced primarily by Won-G's brother **Dubble-M**, the new album is the follow-up to his 2000 release on BMG-distributed Happy World, *Royal Impression*. In fact, *No Better Than This* is a reworked version of an album originally slated for release through BMG. However, Won-G says, "We brought the record back and refurbished it, adding seven new original songs." He also signed on with Beverly Hills, Calif.-based TNO Entertainment, which is distributed through the Eagle Music Group.

"This album is a lot more me," says the artist, who also raps in French, Spanish, Creole, and Patois. "I got the chance to relax and be an artist. I'm still the Haiti boy, but I have a better plan and destination, moving in a positive direction with feel-good music."

INDUSTRY BRIEFS: Singer/songwriter/producer **Patrice Rushen** is scoring Showtime Films' upcoming production *Just a Dream*, which is the directorial debut of actor **Danny Glover** . . . Comedian/actor **Steve Harvey**, who recently celebrated his one-year anniversary as host of KKBT Los Angeles' morning show, is now a recording artist, thanks to signing a long-term contract with MCA Records. His first release—slated for Feb. 12, 2002—is the R&B/hip-hop/gospel compilation *Steve Harvey's Hit List: Welcome to the Ride*. Among those who'll be contributing tracks are MCA duo **K-Ci & JoJo** and Harvey himself; additional artists will be announced at a later date.

'Say It Loud!' Says It All

VH1 Celebrates Black Music With Five-Part Documentary, Boxed Set

BY GAIL MITCHELL

LOS ANGELES—*Say It Loud! A Celebration of Black Music in America*, the five-part documentary focusing on the cultural, political, spiritual, and financial impact of R&B, hip-hop, soul, gospel, blues, and jazz that is told from artists' firsthand perspectives, premieres Sunday, Oct. 7, on VH1 (10 p.m. ET). It is accompanied by a six-CD boxed set from Rhino that will be released Oct. 9. Initially announced last February (*Billboard*, Feb. 10), the documentary is a co-production of VH1, Quincy Jones Media Group, and Rhino Entertainment in association with Highway Films.

While the network did consider delaying the premiere in light of the recent terrorist attacks, VH1 executive VP of programming Fred Graver says, "It all comes back to the word 'celebration.' This is a powerful American story about injustice, inequality, and pain, but also about pride and triumph. So we thought it was completely right to go ahead as scheduled. The cumulative effect of watching this—the powerful forces that have shaped black music and the equally powerful effect of black music—is impressive."

Divided into five themed rather than chronological episodes, the documentary will run on successive nights, bracketed by two *Behind the Music* specials: Sean "P. Diddy" Combs (Oct. 7) and Aaliyah (Oct. 14). Part one, titled "Keep on Pushin'," chronicles black music's relationship with politics, protest, and the civil-rights movement. That is followed by "Pursuing the Dream" (Oct. 8), which tracks the progress of black artists from exploitation to ownership; "Can I Get a Witness" (Oct. 9), which examines black music's spiritual pulse; "Let's Get It On" (Oct. 10), a look at sexuality in black music; and "Express Yourself" (Oct. 11), which focuses on black artists' past and present influence on popular culture from fashion to language.

In lieu of a narrator, more than 70 artists were interviewed. Among those relating their perspectives and personal experiences are James Brown, Queen Latifah, George Clinton, Chuck D, Macy Gray, Isaac Hayes, George Benson, TLC's Tionne "T-Boz" Watkins, and Sheila E.

"I love shows like this," says T-Boz, who appears in the fourth and fifth episodes. "It gives artists a chance to show we're touchable people with feelings, not just statues to be worshiped."

The accompanying six-CD *Say It Loud!* boxed set spans eight decades (1916-1999) via 110 tracks; it lists for $89.98. The collection is packaged into a portfolio that is supplemented by a 100-page bound booklet featuring essays by Jones and others. There's also a soundtrack (Oct. 2, $17.98) culled from the documentary, featuring 20 tracks. Rhino is targeting Black History Month as the release date for DVD and VHS versions of the documentary.

"The goal with the show was to dispel some myths and tell the true story," Rhino senior VP of marketing Garson Foos says. "Coupled with the passion and care that went into the boxed set, I believe people will come away feeling this was all done right."

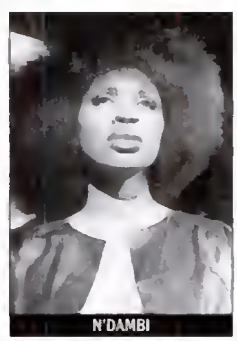
Besides tying in with local and national radio, TV, cable, print, street marketers, online sites, and VH1's Save the Music campaign, VH1 group VP of consumer and affiliate marketing Jessica Heacock says the marketing push also includes an in-store campaign with Best Buy, including promotion via the retailer's in-house TV network. Advance screenings are slated next week in four markets: Chicago, Detroit, New Orleans, and Washington, D.C.

N'Dambi Releases Second Disc On Own Indie Label Cheeky-I

BY ALIYA S. KING

NEW YORK—When Dallas native Chonita Gilbert graduated from Southern Methodist University with a degree in creative writing, she planned to publish a collection of short stories. "An agent told me to start with a novel instead," says Gilbert, known professionally as N'Dambi. "But I continued writing short stories, which slowly became song lyrics. I knew I couldn't run from the music anymore."

N'Dambi's double-CD sophomore set, *Tunin Up and Cosignin*, arrives Oct. 2 on her own independent label, Cheeky-I Productions. Her first album, *Little Lost Girl Blues*, was released in 1999.


N'DAMBI

Playing the dual roles of artist and label owner are challenging, but N'Dambi wouldn't have it any other way. "It keeps me on point," she says. "I don't have the luxury of spending a lot of time in the studio. When I go in, I know exactly what I want to do, and by the second take, it's usually ready for the album."

After paying dues on the Dallas open-mike circuit, N'Dambi caught a break as a background vocalist for fellow Texan Erykah Badu. In addition to appearing on Badu's critically acclaimed debut, *Baduizm*, and the *Live* follow-up, N'Dambi has garnered praise and fans while accompanying Badu on several tours.

Tunin Up and Cosignin highlights both N'Dambi's jazzy sensibilities and her gospel roots. The title is a tribute to her upbringing as a preacher's kid. "That's one of the things we say in church," N'Dambi says. "The minister tunes up, and the members co-sign."

N'Dambi says she chose to make a double-album to "keep those who know interested" and to find new fans. Several tracks are borrowed from her debut, but the major change from the first album is N'Dambi's use of live musicians. On her debut, noted producer Madukwu Chinwah gave a live-music feel to the tracks. The lead single from *Tunin Up and Cosignin*, a spare, wispy love song called "Black Star," was produced by Kenneth Crouch.

Besides the live band, N'Dambi notes this album has "a bit more of a gospel feel." Indeed, tracks like "Sunshine" and the languid "Ode to Nina" give a hymnal element to the blues.

Marketing N'Dambi's album is a down-home, word-of-mouth effort. "As an independent label, we take on much of the responsibility ourselves," Cheeky-I president Odis Johnson explains.

Major distributors, including Wherehouse, Tower, and Virgin, will be carrying the album. "We also have quite a few independent retailers who have always been incredibly supportive of N'Dambi, outlets like Sound City in Dallas and Dusty Grooves in Chicago," Johnson says. He's also planning showcases in Atlanta and Washington, D.C., for N'Dambi in the weeks immediately following the album's release.

"It's a grass-roots effort," N'Dambi says. "Maybe one day I'll go to a major label for distribution. But if you're willing to work hard, being an independent artist can be very lucrative. And, most importantly, I'm in control."

O'Jays Sing 'For The Love . . .'

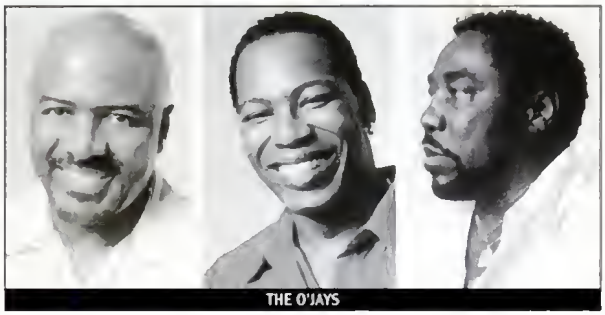
Veteran Group Still Growing Musically On MCA Debut

BY GAIL MITCHELL

LOS ANGELES—Few groups can boast that they've been together 40-plus years—and are still recording. One that can is the O'Jays. Now part of the MCA family after a string of R&B/crossover hits on Philadelphia International ("Love Train," "For the Love of Money") and EMI ("Have You Had Your Love Today"), the trio is anticipating the Oct. 9 release of its latest album, *For the Love . . .*

"We're just trying to keep the O'Jays tradition of good beats and great love songs," says Eddie Levert Sr., who, along with Walter Williams, was a member of the Triumphs, the O'Jays precursor established in 1958 in Canton, Ohio, with William Powell, Bobby Massey, and Bill Isles. Christened the O'Jays by Cleveland DJ Eddie O'Jay, the group's first major hit was 1967's "I'll Be Sweeter Tomorrow (Than I Was Today)" on Bell.

Current O'Jays members Levert, Williams, and Eric Grant—managed and booked by Andy Gibson of Cleveland-based AG & Associates—play a prominent role in *For the Love . . .* With Matthew Rose, the threesome co-wrote, produced, and arranged the bulk of the 12-song set, published through Walter Music Company (BMI) and Baby's Daddy Music (ASCAP), both administered by Cleveland's Own Publishing and Thunder Speck Music (ASCAP).



THE O'JAYS

Featuring a mix of R&B, pop, and Latin-edged flavors, the album primarily features midtempo tunes, led by the cha-cha beat of first single "Let's Ride." Written and produced by Steve "Stone" Huff, the song was sent to radio in July. Rounding out the album are several ballads—an O'Jays' specialty showcased on such tracks as "I'm Ready Now" and "Sounds Like Me."

"We wanted to bring something to the ball game this time to attract new fans but also not lose our fan base," Levert says. "We're still the romantics and groovers talking about relationships. Love is the message, and that's what we're trying to preach."

Williams adds, "It was a great experience doing this album ourselves—something we needed to do to help us grow musically."

Tina Simpkin, marketing director at MCA, says the label began initiating radio and retail promotional tieins just before the album's street date. The campaign included such radio stops as KJLH Los Angeles, which inducted the group—which surprisingly has never won a Grammy—into the station's own R&B hall of fame.

Additional plans—including a release party at the Cleveland-based Rock and Roll Hall of Fame, the selection of a second single, and more touring (the group recently wrapped one leg of a performance schedule that included stops in Seattle and L.A.)—are on hold until early November, when Levert is expected to receive a clean bill of health after suffering a broken foot that required surgery and pins.

'LIVING LEGENDS'

"We're excited about having living legends on the label," Simpkin says. "They're still doing what they love and are incredibly committed. I don't think a lot of young groups today could do what the O'Jays have done."

Returning with its first new album since 1997's *Love You to Tears* on Global Soul (a label established by Levert's son Gerald), the O'Jays say the only real disappointment in its four-decade-plus career is the current state of radio. "The relationship between radio and artists has changed drastically," Levert says. "It's become more mechanical than personal. Not being heard, not being able to be in the radio game is a low point. But we think we've written material that will produce some attention.

"And besides," he says with a laugh. "We aren't going anywhere until you all hear us out."

OCTOBER 6 2001 Billboard **Hot Rap Singles™**

Compiled by SoundScan from a national subset panel of core R&B/Hip-Hop stores. SoundScan

THIS WEEK	LAST WEEK	WKS. ON	TITLE Imprint & Number/Distributing Label	ARTIST
			NUMBER 1 4 Weeks At Number 1	
1	1	9	**RAISE UP** Jive 42027*	Petey Pablo
2	6	2	**JUMP UP IN THE AIR** Westbound 555	Original P Introducing Hyped Up Westbound Soljaz
3	2	17	**MY PROJECTS** Infinite 2225*/Tommy Boy	Coo Coo Cal
4	4	2	**BUSTER** 1st Avenue 1001	Dennis Da Menace
5	3	2	**HOW WE DO** Cal-Beast 2211	Big Lew BKA Popeye Reds Featuring Nonchlant
6	5	6	**PO' PUNCH**	Po' White Trash And The Trailer Park Symphony
7	9	5	**GRIPPIN GRAIN** Urban Spears 0802/Urban Dreams	The Young Millionaires
8	7	3	**IZZO (H.O.V.A.)** Roc-A-Fella/Def Jam 588781*/IDJMG	Jay-Z
9	13	9	**LET'S BE FRIENDS** Heartless 1278	TaTa + Brando Featuring Larry Poteat Of The Donz
10	10	9	**ALL MY THUGS** Heartless 1240	Young Phantom
11	8	4	**BOUNCE** Fo Life 2562/Treydon	Survivalist
12	RE-ENTRY		**MAKE IT VIBRATE** Darkside 303*	Rising Son
13	23	3	**CUT THROAT** Big Pocket 70563/Orpheus	John Got'ti
14	12	4	**LIVIN' IT UP** Murder Inc./Def Jam 588741*/IDJMG	Ja Rule Featuring Case
15	20	4	**UGLY** Goon Club 487882*/Interscope	Bubba Sparxxx
16	11	16	**PURPLE HILLS**	D12
17	16	4	**TRUNK FALL OFF** Ghetto Savvy 1000*	Jailbird
18	24	4	**FUNK** The Row 4 20 70164/Orpheus	Empty Mynd
19	14	2	**BALLIN' OUT OF CONTROL** So So Def 79488*/Columbia	Jermaine Dupri Featuring Nate Dogg
20	15	11	**SO PLAYAZ DEEP**	Drunken Master Featuring Lola Damone
21	NEW		**NEVER BE THE SAME AGAIN** Wu Tang Name Sharp 79092* Spe	Ghostface Killah Featuring Carl Thomas & Raekwon
22	17	4	**WE RIGHT HERE** Ruff Ryders/Def Jam 588746*/IDJMG	DMX
23	19	2	**BECAUSE I GOT HIGH** Universal 015210*	Afroman
24	21	5	**GHETTO GIRLS** Sir Nasher 79812* Columbia	Lil Bow Wow
25	18	2	**FATTY GIRL**	Ludacris, LL Cool J, Keith Murray

●Records with the greatest sales gains this week. ▽ Videoclip availability. ● Recording Industry Association of America (RIAA) certification for net shipment of 500,000 units (Gold). ▲ RIAA Certification for net shipment of 1 million units (Platinum), with additional million indicated by number following the symbol. ❶ CD Single available. ❷ DVD Single available. ❸ CD Maxi-Single available. ❹ Cassette Single available. ❺ Vinyl maxi-single available. ❻ Vinyl single available. ❼ Cassette maxi-single available. Catalog number is for ❶. * Indicates ❽ unavailable, in which case, catalog number is for ❶, ❷, ❸, ❹ or ❺ respectively, based on availability. ©2001, Billboard/BPI Communications and SoundScan, Inc.

Words &Deeds™

by Rhonda Baraka

BULLETPROOF: Ghostface Killah says he's looking for big things from his third solo CD, *Bulletproof Wallets*, due Nov. 13 on Starks Enterprises/Epic Records. The **Wu-Tang Clan** member explains, "I want [fans and other rappers] to recognize real talent that just comes from the heart. It's time for them to recognize the real."

The album's first single, "Never Be the Same Again," features an appearance by Bad Boy R&B singer **Carl Thomas** and is produced by **Carpedeum (Montell Jordan's** "Get It on Tonite"); Wu-Tang's **Raekwon** guests on the album version. *Bulletproof Wallets* also features production by Ghostface Killah, Wu-Tang's **RZA**, **Alchemist, Carlos Broady**, and **Chris Liggio** with **Tally Galbreth**.

Ghostface Killah says the album's title was inspired by his perception of his music and career: "Everything I do is straight up and down bulletproof. When I write my rhymes, that's how thoughts come at me. There are a lot of rappers out there, but a lot of brothers can't touch what I do. My wallet is bulletproof."

GHOSTFACE KILLAH

The rapper says he's also working on getting his start-up label, Starks Enterprises, up and running. "I'm getting that off the floor right now. After I drop this album, big things are gonna happen because I can [then] spread my wings and make other moves."

IT'S SHOW TIME: A guest-starring role on the Showtime series *Soul Food* has turned into a recurring role for **Naughty by Nature's Treach.** The rapper portrays the street-wise Philky, a friend of Lim (the character played by **Darrin Henson**). Treach says, "Philky is an old friend of Lim's from his street days who helps him through some tough situations. He's the rough edge that the show needed."

Treach—who also operates his own company, Illtown Films—says he enjoys working on a series because "you stay in people's homes on the regular." He especially enjoys the atmosphere on the *Soul Food* set. "I like the family vibe both on camera and behind the scenes. Working with the crew and cast wasn't like work. It was family. I especially liked working with the kids. They were so professional. As far as the show, it's important for people to have different images of black families."

TREACH

With a list of acting gigs to his credit and *iicons*, the new Naughty by Nature album due in February, Treach is juggling careers, but doesn't feel compelled to choose one over the other. "That's for the people to decide," he says. "I don't consider it. I strive to give fans my best either way."

FROM Q-TIP TO KAMAAL: The release date for **Q-Tip's** *Kamaal the Abstract*, originally scheduled for Oct. 23, has been pushed back to February. According to Arista Records publicist **Liz Morentin**, Q-Tip—who's now known as **Kamaal**—wanted the date changed because he's working on a short film that he wants to release before the album hits the streets.

The nine-track set, marked by its blend of hip-hop, rock, jazz, and funk, is produced by Kamaal and features performances by jazz artists **Kenny Garrett, Gary Thomas,** and **Kirk Rosenwinkle**. The artist says, "This is music I always wanted to create, something that allows me to explore all sides of myself. You can't name something after yourself unless it represents a part of you. This is ultimately about new beginnings and [bringing] back real music."

VOODOO MUSIC: Snoop Dogg and **Missy Elliott** will take the stage during the third annual Voodoo Music Experience (Oct. 27) in New Orleans' City Park. The event is coordinated by Rehage Entertainment, a management/marketing/production company with offices in New York City and New Orleans. **Tool, the Black Crowes,** and **Gov't Mule** will also perform. The show will be Webcast live on rollingstone.com, rocknrollstation.com, and voodoomusicfest.com.

Rhonda Baraka can be reached at baraka3@mindspring.com.

Hot R&B/Hip-Hop Singles & Tracks™

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	TITLE / PRODUCER (SONGWRITER)	ARTIST / IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				NUMBER 1 — 1 Week At Number 1		
1	3	3	15	**DIFFERENCES** T.Oliver,E.Lumpkin,T.Oliver	**Ginuwine** Epic ALBUM CUT	1
2	4	4	12	**FAMILY AFFAIR** ● Dr. Dre (M.J.Blige,P.A.Pierre-Louis,L.N.Lodge,B.Miller,A.Young,C.Kamboon,M.Elizondo,M.Bradford)	**Mary J. Blige** MCA 155656*	2
3	2	2	16	**I'M REAL** ● T.Oliver,C.Rhoades,L.B.S.(J.Lopez,T.Oliver,C.Rooney,L.E.S.,J.Atkins,I.Goth,R.James)	**Jennifer Lopez Featuring Ja Rule** Epic 79639*	2
4	1	1	21	**WHERE THE PARTY AT** ● J.Dupri,B.M.Cox,●Casey,B.Casey,J.Dupri,B.M.Cox,Nelly)	**Jagged Edge With Nelly** ●●● So So Def 79826/Columbia	1
5	5	6	12	**IZZO (H.O.V.A.)** ● K.West,S.Combs,K.West,B.Gantt,A.Mizell,F.Perren,D.Richards)	**Jay-Z** Roc-A-Fella/Def Jam 588701*/IDJMG	4
6	8	10	9	**ROCK THE BOAT** ●Stewart,E.Scott,(S.Garrett,R.Stewart,E.Scott,Static)	**Aaliyah** Blackground ALBUM CUT	6
7	6	5	23	**FALLIN'** ● A.Keys,(A.Keys)	**Alicia Keys** ●● J 21641*	1
8	10	11	9	**LIVIN' IT UP** ● LJ Rich,I.Goth,LJ.Adkins,R.Mayo,L.Lorenzo,S.Wonder)	**Ja Rule Featuring Caee** Murder Inc./Def Jam 588741*/IDJMG	8
9	9	8	15	**I'M A THUG** ● Righteous Funk Boogie (Trick Daddy,R.Van Hoy)	**Trick Daddy** ● Slip N-Slide 85141* /Atlantic	8
10	7	7	16	**CONTAGIOUS** K.Kelly (R.Kelly)	**The Isley Brothers Featuring Ronald Isley AKA Mr. Biggs** DreamWorks ALBUM CUT	3
11	11	16	12	**LIFETIME** Mizaro (Mizaro,H.Daudt)	**Maxwell** Columbia ALBUM CUT	11
12	13	18	7	**UGLY** ● Timbaland (T.Mosley,A.Muthee)	**Bubba Sparxxx** ● Beat Club 40/Interscope	12
13	14	15	30	**FEELIN' ON YO BOOTY** ● R.Kelly (R.Kelly)	**R. Kelly** ● Jive 42546*	13
14	12	9	18	**ONE MINUTE MAN** Timbaland,M.Elliott (M.Elliott,T.Mosley,C.Bridges)	**Missy "Misdemeanor" Elliott** The Gold Mind/Elektra ALBUM CUT/EEG	8
15	15	14	16	**CAN'T DENY IT** ● Rick Rock (J.Jackson,R.Thomas,T.Shakur,D.Arnaud)	**Fabolous Featuring Nate Dogg** ● Desert Storm/Elektra 67231*/EEG	14
16	17	13	5	**YOU ROCK MY WORLD** M.Jackson,R.Jerkins (M.Jackson,R.Jerkins,F.Jerkins III,L.Daniels,N.Payne)	**Michael Jackson** Epic ALBUM CUT	13
17	18	19	16	**RAISE UP** ● Timbaland (M.Garrett,N.T.Mosley)	**Petey Pablo** ●● Jive 42537*	17
18	20	22	11	**LOVE OF MY LIFE** ● (B.McKnight,B.McKnight)	**Brian McKnight** Motown ALBUM CUT	18
19	21	20	22	**JUST IN CASE** ● Kay Gee (K.Gist,E.Barkeley,R.)	**Jaheim** ● Divine Mill 42381*/Warner Bros.	15
20	16	12	20	**U REMIND ME** ● E.Dawkins,L.Lewis,J.McCord,E.Dawkins)	**Usher** ●● Arista 13952	1
				GREATEST GAINER / AIRPLAY		
21	29	40	5	**U GOT IT BAD** ● J.Dupri,B.M.Cox,(J.Raymond,J.Dupri,B.M.Cox)	**Usher** ● Arista 15035*	21
22	22	24	22	**THE WAY** A.Harris,V.Davis (J.Scott,A.Harris)	**Jill Scott** Hidden Beach ALBUM CUT/Epic	15
23	27	35	5	**YOU GETS NO LOVE** M.Seabourne,F.Evans (F.Evans,M.Seabourne,M.Jameson,K.Williams,T.Coleman,A.Wilson)	**Faith Evans** Bad Boy ALBUM CUT/Arista	23
24	24	27	8	**WHAT AM I GONNA DO** Jake Troy (Tyrese,J.Carter,T.Jon)	**Tyrese** RCA ALBUM CUT	24
25	25	31	14	**DANCE WITH ME** ● D.James (D.Jones,J.Boyd,D.Parker,M.Keith,M.Scandrick)	**112** ● Bad Boy 79412*/Arista	25
26	19	17	15	**AREA CODES** ● J.Phillips,C.Bridges,P.Walker,N.Hale,B.Nichols)	**Ludacris Featuring Nate Dogg** ● Disturbing The Peace/Def Jam 588631*/IDJMG	10
27	23	21	17	**SET IT OFF** ● M.Frash (T.Gray,B.Thomas)	**Juvenile** ● Cash Money 86009*/Universal	19
28	30	30	29	**PEACHES & CREAM** ● M.Winans,S.Combs (M.Winans,S.Combs,M.Keith,G.Parker,J.Boyd,C.Sills,A.Jones)	**112** ● Bad Boy 79082*/Arista	2
29	26	23	15	**BAD BOY FOR LIFE** ● Megahertz Music Group,M.Pierre (D.Wesley,M.Curry,R.Ross,J.Fisher,D.Goss)	**P. Diddy, Black Rob & Mark Curry** ● Bad Boy 79080*/Arista	13
30	32	29	22	**TAKE YOU OUT** ● W.Campbell (W.Campbell,H.Lilly,J.Smith)	**Luther Vandross** ●●●● J 79384	7
31	41	52	4	**WHO WE BE** ● (Black Key,M.Armstead (E.Simmons,M.Davis)	**DMX** ● Ruff Ryders/Def Jam 577739*/IDJMG	31
32	31	28	20	**GIRL NEXT DOOR** ● A.Harris,C.Haggins (T.Johnson,A.Harris,C.Haggins,J.Scott,E.Brown)	**Musiq Soulchild Featuring Ayaaa** ● Def Soul 572828*/IDJMG	28
33	28	26	21	**MUSIC** ● E.Sermon (E.Sermon,M.Gaye)	**Erick Sermon Featuring Marvin Gaye** ● NY LA/Def Soul 497575*/Interscope	2
34	36	39	10	**KNOCK YOURSELF OUT** The Neptunes (J.Phillips,P.Williams,C.Hugo)	**Jadakiss** Ruff Ryders ALBUM CUT/Interscope	34
35	49	78	3	**CARAMEL** J.Dupreston,R.Tolby,R.Pantin,Jay-Z,o-Zee (R.Toby,D.Xavier,J.Duplessis,R.Pantin,E.Jeffers)	**City High Featuring Eve** Boogie Basement ALBUM CUT/Interscope	35
36	67	—	2	**GIRLS, GIRLS, GIRLS** Justblaze (S.Carter,J.Smith,T.Brock,R.Reil)	**Jay-Z** Roc-A-Fella/Def Jam ALBUM CUT/IDJMG	36
37	43	45	7	**WHAT IF** ● Babyface (Babyface)	**Babyface** ● Arista 13654*	37
38	38	37	37	**FIESTA** ● Poke & Tone Precision (R.Kelly,S.Carter)	**R. Kelly Featuring Jay-Z** ●● Jive 42504*	1
39	35	36	28	**CAN'T BELIEVE** ● S.Combs,M.Winans (S.Combs,M.Winans,A.Young,C.Taylor,M.Jones,J.Baxter,A.Cruz,J.Knight,M.Jamison)	**Faith Evans Featuring Carl Thomas** ● Bad Boy 79370*/Arista	14
40	42	44	34	**GET UR FREAK ON** ● Timbaland (M.Elliott,T.Mosley)	**Missy "Misdemeanor" Elliott** ● The Gold Mind/EastWest 67190*/EEG	3
41	34	32	25	**JOHN DOE** ● E.Patterson (F.Davis)	**Public Announcement Featuring LaLa** ● RCA 69489*	32
42	39	42	8	**SHINE** ● M.Frash (D.Carter,B.Thomas)	**Lil' Weyne Featuring Baby, Mack 10 & Mickey** ● Cash Money 86029*/Universal	39
43	60	65	4	**#1** W.Yeghnami (C.Haynes,W.Yeghnami)	**Nelly** ● Priority SOUNDTRACK CUT	43
44	33	25	15	**SOMEONE TO CALL MY LOVER** ● J.Jam,T.Lewis,J.Jackson,J.Dupri,B.M.Cox (J.Jackson,J.Harris III,T.Lewis,B.Burnett)	**Jaaet** ●●● Virgin 38738	11
45	45	54	6	**BALLIN' OUT OF CONTROL** ● J.Dupri,B.M.Cox (J.Dupri,N.Hale,B.M.Cox,R.Griffin)	**Jermaine Dupri Featuring Nate Dogg** ● So So Def 79080*/Columbia	45
46	53	59	4	**MADE TO LOVE YA** W.Campbell (H.Lilly,E.Barkley)	**Gerald Levert** Elektra ALBUM CUT/EEG	46
47	44	38	24	**SHE'S ALL I GOT** ● M.City (M.City)	**Jimmy Cozier** ●●● J 21888	4
48	40	33	21	**WHAT IT IS** ● The Neptunes (T.Smith,P.Williams,C.Hugo)	**Violator Featuring Busta Rhymes** ● Violator 79880*/Loud/Columbia	20
49	52	56	7	**LIGHTS, CAMERA, ACTION!** ● Smef (R.Kelly,R.Harrell,L.Caston,A.Perez,F.Wilson)	**Mr. Cheeks** ● Universal 012330*	49
50	37	34	18	**MY PROJECTS** ● Bigg Hank (C.Bellamy,R.Cook)	**Coo Coo Cal** ●● Infinite 22257*/Tommy Boy	22
51	47	43	13	**SLOWLY** J.Dub (D.Bates,J.Walker)	**Tank** ● Blackground ALBUM CUT	43
52	83	—	2	**GOODBYE** J.Dupri,B.M.Cox (B.Casey,B.Casey,J.Dupri,B.M.Cox)	**Jagged Edge** So So Def ALBUM CUT/Columbia	52
53	55	47	17	**BROWN SKIN** M.Sutton,I.Ane (I.Ane,S.Saunders,M.Sutton)	**Indie.Arie** ●● Motown 015313*	39
54	51	49	9	**FAST LANE** Dr. Dre (D.Dixon,F.Mtume,D.Mtume,M.City)	**Bilal Featuring Dr. Dre & Jadakiss** Moyo ALBUM CUT/Universal	41
55	66	—	2	**DON'T STOP (FUNKIN' 4 JAMAICA)** M.Carey,DJ Clue,DJRO (M.Carey,DJ Clue,T.Brown,T.Smith,M.Tyler)	**Mariah Carey Featuring Mystikal** Virgin SOUNDTRACK CUT	55
56	59	50	8	**ENJOY YOURSELF** ● Kelso,KayGee (K.Driver,K.Gist,T.Von C.Leggett)	**Allure** ●● MCA 156000	50
57	62	59	10	**GANGSTA (LOVE 4 THE STREETS)** D.McClary,M.Allen (C.Loving,M.Allen,D.McClary)	**Lil' Mo** Elektra ALBUM CUT/EEG	57
58	58	—	2	**AM TO PM** ● Eberahey,Avant (C.Mizell,C.Karlsson,P.Winnberg)	**Christina Milian** ●● Def Soul 588775*/IDJMG	58
59	74	79	3	**WE THUGGIN'** Ron G (J.Cartagena,R.Kelly,R.Bowser)	**Fat Joe Featuring R. Kelly** Terror Squad ALBUM CUT/Atlantic	59
60	68	—	2	**EMOTION** B.Knowles,M.J.Fest (B.Gibb,R.Gibb)	**Destiny's Child** Columbia ALBUM CUT	60
61	57	48	7	**CANDY** ● The Neptunes (I.Marchand,C.Hugo,P.Williams)	**Foxy Brown Featuring Kelis** ● Def Jam 588738*/IDJMG	48
62	46	41	8	**BECAUSE I GOT HIGH** ● (Heartbridge,J.Foreman (J.Foreman)	**Afroman** ●● (Universal) 015316*	40
63	63	57	14	**ILUVIT** ● Battlecat (C.Broadus,I.Davis,K.Spillman,J.Long,K.McCord,S.Chmon,Jr.,W.Collins,B.Worrell,K.Gilliam,F.Rodriguez)	**Snoop Dogg Presents The Eastsidez Featuring Kokane** ● Doggy Style 22241*/TVT	57
64	64	66	4	**FORMAL INVITE** The Neptunes (Ray J,P.Williams,C.Hugo)	**Ray J** Atlantic ALBUM CUT	64
65	87	—	2	**DIDDY** The Neptunes (C.Hawkins,P.Williams,C.Hugo,L.Parker,E.Barrier W.Griffin)	**P. Diddy Featuring Tha Neptunes** Bad Boy ALBUM CUT/Arista	65
66	61	58	7	**WE RIGHT HERE** ● Black Key (E.Simmons,M.Davis)	**DMX** ● Ruff Ryders/Def Jam 588748*/IDJMG	43
67	92	82	3	**I'M HOT** E.Sermon (E.Sermon,M.Gaye)	**Erick Sermon Featuring Mervin Gaye** J ALBUM CUT	67
68	69	—	2	**BROTHA** R.Saadiq,Jake B.The Phatman (A.Stone,R.Saadiq,H.Lilly,G.Standridge,R.C.Onuma)	**Angie Stone** J ALBUM CUT	68
69	76	77	8	**DO U WANNA ROLL (DOLITTLE THEME)** ● Battlecat (K.Gilliam,R.C.Broadus,K.Jones,R.Troutman,L.Troutman)	**R.L. Snoop Dogg & Lil' Kim** ● J 21888*	69
70	70	71	6	**YOU CAN'T TOUCH ME** ● Poke & Tone (K.Montgomery,J.C.Driver,S.J.Barnes,S.N.Brancher,A.Lewis)	**Royce Da 5'9"** ● Game/Ruckus 20127*	66
71	85	—	2	**NEVER BE THE SAME AGAIN** ● (D.Coles,R.Palmer,S.Moore,C.Woods,D.McKenna)	**Ghostface Killah Featuring Cari Thomas & Raekwon** ● Wu-Tang/Razor Sharp 79080*/Epic	71
72	72	63	10	**WE GONNA MAKE IT** ● The Alchemist (J.Phillips,D.Styles,A.Maman)	**Jadakiss Featuring Styles Of The Lox** ● Ruff Ryders 497588*/Interscope	62
73	88	84	6	**CASH, MONEY, CARS, CLOTHES** ● Dsaunah (D.Chance,D.Jordan,M.Cass)	**Ruff Endz Featuring Memphis Bleek** ● Epic 79822*	73
74	56	55	20	**BOOTYLICIOUS** ● B.Knowles,R.Fusari,F.Moore (B.Knowles,R.Fusari,F.Moore,S.Nicks)	**Destiny's Child** ●●● Columbia 79600*	2
75	71	60	18	**FILL ME IN** ● M.Hill (C.David,M.Hill)	**Craig David** ●●●●●● Wildstar 49301/Atlantic	19
76	89	—	2	**FATTY GIRL** ● Poke & Tone (C.Bridges,J.T.Smith,K.Murray,S.Barnes,J.C.Oliver,P.Williams)	**Ludacris, LL Cool J & Keith Murray** ● DB 015282*/Universal	76
77	78	68	8	**SOMETHING IN THE PAST** J.Powell (A.Perkins,C.Gregory,A.Hudson)	**Jesse Powell** Silas ALBUM CUT/MCA	68
78	73	73	8	**WEEKEND** ● The Hitmakerz (T.Taylor,C.Ferrer,K.Lattimore,L.Kell,T.Heston,E.Lewis,C.Stein,D.Harry)	**Kenny Lattimore** ● Arista 15001*	73
79	79	62	6	**GRIMEY** ● The Neptunes (N.Serrano,P.Williams,C.Hugo)	**Violator Featuring Noreaga** ● Violator 49[illegible]* /Loud/Columbia	62
				GREATEST GAINER / SALES		
80	99	—	2	**JUMP UP IN THE AIR** ● J.Mizell,G.G.Gordon,Jr.,R.Ford,J.Jarvis,S.Stewart,R.Roberts,T.Green,W.Camacher,S.Mizell,(Original,L.Robinson)	**Original P Introducing Hyped Up Westbound Soljaz** ● Westbound 666	80
				HOT SHOT DEBUT		
81	NEW		1	**WHAT'S GOING ON** J.Dupri,L.Jefferson (M.Gaye,A.Cleveland,A.Benson)	**All Star Tribute** Columbia PROMO SINGLE	81
82	82	64	5	**LET'S RIDE** S.Hoff (S.Hoff)	**The D'Jays** MCA ALBUM CUT	64
83	NEW		1	**HARDBALL** J.Dupri,L.Jefferson (J.Flynn,L.Jefferson,Z.Copeland,Jr.,Lil' Wayne,K.Gamble,L.Huff)	**Lil Bow Wow, Lil Wayne, Sammie & Lil Zane** ● So So Def SOUNDTRACK CUT/Columbia	83
84	77	74	16	**ROUND & ROUND** ● Hi-Tek,S.Winters,T.Correll)	**Hi-Tek Featuring Jonell** ● Reality 321*	55
85	84	75	10	**LUNCH OR DINNER** ● M.City (M.City)	**Sunshine Anderson** ● Soulful ALBUM CUT/Atlantic	54
86	86	86	4	**CHILLIN' IN YOUR BENZ** ● A.Harris,(A.Harris,N.Batten,T.George,L.Watson)	**Exhale** ● Real Deal 70035/Orpheus	77
87	94	—	2	**BUSTER** ● Factor (D.White,Factor)	**Dennis Da Menace** ● 1st Avenue 0001	87
88	65	53	17	**LOVERBOY** ● M.Carey,C.Kent (M.Carey,L.Blackmon,T.Jenkins,Da Brat,Twenty 8,Ludacris,Shawnna)	**Mariah Carey Featuring Da Brat & Ludacris** ●●●● Virgin 38791	1
89	80	—	2	**HOW WE DO** ● Big Lew BKA Popeye Reds (L.Powell,T.Pointer)	**Big Lew BKA Popeye Reds Featuring Nonchlant** ● Lil' Boss 2217	80
90	75	61	13	**GHETTO GIRLS** ● J.Dupri,B.M.Cox (J.Dupri,B.M.Cox,T.Mitchell,W.Felder)	**Lil Bow Wow** ●● So So Def 79612* /Columbia	40
91	RE-ENTRY		3	**BYE-BYE BABY** ● B.Moss-Scott (B.Moss-Scott)	**Brandy Moss-Scott** ● Heavenly 2001	91
92	97	80	8	**MORE THAN WHAT I WANTED** B.Bannister,T.Sims (A.Gurvitz,J.O'Neal,T.Sims)	**CeCe Winans** ● Wellspring Gospel/Sparrow ALBUM CUT/Lifestyle	65
93	93	76	3	**NO MORE DRAMA** J.Jam,T.Lewis (J.Harris III,T.Lewis,B.Devereaux,P.Bolton,Jr.)	**Mary J. Blige** MCA ALBUM CUT	76
94	95	85	5	**PO' PUNCH** ● Lil Jon P-Dub (Lil Jon,Po' White Trash)	**Po' White Trash And The Trailer Park Symphony** ● Po-Ker Champ 2121	73
95	100	87	9	**I DON'T KNOW** ● The Neptunes (P.Williams,O.Good)	**Usher Featuring P. Diddy** ● LaFace 24045*/Arista	68
96	RE-ENTRY		6	**GIVE** ● J.Oakes (J.Oakes,L.Poteat)	**The Donz** ● Heartless 13069	69
97	96	70	15	**PLEASE DON'T MIND** ● The Neptunes (P.Williams,C.Hugo,A.Holly,J.Witherspoon)	**Philly's Most Wanted Featuring Andre Wilson** ● Atlantic 85146*	48
98	NEW		1	**THE RHUMBA** ● True Master (R.Diggs,C.Smith,G.Grant,S.Murray,Endura)	**RZA As Bobby Digital With Method Man** ● Wu-Tang/In The Park 83165* /Koch	98
99	54	—	2	**THE STAR SPANGLED BANNER** ● Neil Lateef (F.S.Key)	**Whitney Houston** ● Arista DOWNLOAD TRACK	54
100	81	81	7	**BATTER UP** ● J.Epperson,S.Wiley,J.DeBois,J.Berry (Nelly,J.Epperson,S.Wiley)	**Nelly** ● Fo Real 015390* /Universal	76

● Songs with the greatest airplay and/or sales gains recorded this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. ☜ Videoclip available. ● Indicates retail single available and is removed upon Recording Industry Association Of America (RIAA) certification. ● RIAA certification for net shipment of 500,000 units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum), with additional million indicated by a number following the symbol. ⓒ Retail Launch: Indicates first full week that retail release contributes to song's point total. Airplay only songs are not eligible for the Hot R&B/Hip-Hop Singles & Tracks until they reach the top 75 of the Hot R&B/Hip-Hop Airplay chart. Songs are removed from the Hot R&B/Hip-Hop Singles & Tracks and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. ● CD Single available. ● DVD Single available. ● CD Maxi-Single available. ● Cassette Single available. ● Vinyl Maxi-Single available. ● Vinyl Single available. ● Cassette Maxi-Single available. Catalog number is for ● * indicates ● unavailable, in which case, catalog number is for ●, ●, ● or ● respectively, based on availability ©2001, Billboard/BPI Communications and SoundScan, Inc.

The most popular singles and tracks compiled from a national sample of Broadcast Data Systems radio playlists and a national sales panel of over R&B/Hip-Hop stores collected, compiled, and provided by SoundScan®

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the 2001

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award to

Edgar Bronfman, Jr.

October 11, 2001 • 6:30 p.m.
Courthouse Square • Universal Studios

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Top R&B/Hip-Hop Albums™

Compiled by SoundScan from a national select panel of core R&B/Hip-Hop stores. SoundScan

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION
				NUMBER 1 — 2 Weeks At Number 1		
1	1	59	3	**JAY-Z** Roc-A-Fella/Def Jam 586396*/IDJMG (12.98/18.98)	The Blueprint	1
				HOT SHOT DEBUT		
2	NEW		1	**GERALD LEVERT** Elektra 62865/EEG (12.98/18.98)	Gerald's World	2
3	2	—	2	**FABOLOUS** Desert Storm/Elektra 62679*/EEG (12.98/18.98)	Ghetto Fabolous	2
4	4	3	6	**MAXWELL** ▲ Columbia 67139*/CRG (12.98 EQ/18.98)	Now	1
5	3	1	4	**MARY J. BLIGE** MCA 112016* (12.98/18.98)	No More Drama	1
6	7	4	4	**BRIAN MCKNIGHT** Motown 014743/Universal (12.98/18.98)	Superhero	4
7	5	2	10	**AALIYAH** ▲ Blackground 10662* (12.98/18.98)	Aaliyah	2
8	9	5	13	**ALICIA KEYS** ▲ J 20002 (11.98/17.98)	Songs In A Minor	1
9	NEW		1	**MACY GRAY** Epic 85297* (12.98 EQ/18.98)	The ID	9
				GREATEST GAINER		
10	12	10	7	**USHER** Arista 14715* (12.98/18.98)	8701	3
11	8	—	2	**BABYFACE** Arista 14667* (12.98/18.98)	Face2Face	8
12	6	—	2	**MARIAH CAREY** Virgin 10757* (12.98/18.98)	Glitter (Soundtrack)	6
13	10	6	7	**THE ISLEY BROTHERS FEATURING RONALD ISLEY AKA MR. BIGGS** ▲ DreamWorks 450032/Interscope (12.98/18.98)	Eternal	1
14	11	7	5	**JUVENILE** Cash Money 860013/Universal (12.98/18.98)	Project English	2
15	13	8	8	**JADAKISS** ● Ruff Ryders 493011*/Interscope (12.98/18.98)	Kiss Tha Game Goodbye	2
16	NEW		1	**COO COO CAL** Infinite 1466/Tommy Boy (11.98/17.98)	Disturbed	16
17	15	13	25	**GINUWINE** ● Epic 69622* (12.98 EQ/18.98)	The Life	2
18	14	9	4	**AFROMAN** Universal 014979 (12.98/18.98)	The Good Times	9
19	16	12	35	**JENNIFER LOPEZ** ▲ Epic 85005 (12.98 EQ/18.98)	J.Lo	1
20	17	11	4	**RZA AS BOBBY DIGITAL** Wu-Tang/In The Point 81827*/Koch (11.98/17.98)	Digital Ballet	9
21	19	15	27	**TRICK DADDY** ▲ Slip-N-Slide/Atlantic 83432*/AG (11.98/17.98)	Thugs Are Us	2
22	20	14	8	**SNOOP DOGG PRESENTS THA EASTSIDAZ** TVT 2230* (10.98/17.98)	Daces 'N Trayz--Tha Dfd Fashioned Way	2
23	22	—	2	**SOUNDTRACK** Priority 50713* (12.98/18.98)	Training Day	22
24	27	28	28	**JAHEIM** ● Divine Mill 47452*/Warner Bros (11.98/17.98)	[Ghetto Love]	2
25	21	19	62	**JILL SCOTT** ▲ Hidden Beach 62132*/Epic (11.98 EQ/17.98) ●	Who Is Jill Scott? Words And Sounds Vol. 1	2
26	23	16	12	**P. DIDDY & THE BAD BOY FAMILY** Bad Boy 73045*/Arista (12.98/18.98)	The Saga Cootinues...	2
27	18	—	2	**VARIOUS ARTISTS** Lake 9104*/Landspeed (11.98/18.98)	The 41st Side	18
28	25	18	14	**LUTHER VANDROSS** ● J 20007 (12.98/18.98)	Luther Vandross	2
29	NEW		1	**PROPHET JONES** University/Motown 01695 1/Universal (12.98/18.98) ●	Prophet Jones	29
30	26	22	10	**FOXY BROWN** ● Def Jam 548834*/IDJMG (12.98/18.98)	Broken Silence	3
31	38	31	21	**DESTINY'S CHILD** ▲ Columbia 61883*/CRG (12.98 EQ/18.98)	Survivor	1
32	32	20	8	**VARIOUS ARTISTS** ▲ EMI/Universal/Sony/Zomba 1074b/Virgin (12.98/18.98)	Now 7	3
33	28	26	13	**JAGGED EDGE** ▲ So So Def/Columbia 85846*/CRG (12.98 EQ/18.98)	Jagged Little Thrill	2
34	44	—	2	**SOUNDTRACK** So So Def/Columbia 86025/CRG (13.98 EQ CD)	Hardball	34
35	31	21	4	**KRAYZIE BONE** Ruthless/Loud/Columbia 36704/CRG (12.98 EQ/18.98)	Thug On Da Line	13
36	29	25	20	**MISSY "MISDEMEANOR" ELLIOTT** ▲ The Gold Mind/Elektra 62630*/EEG (12.98/18.98)	Miss E...So Addictive	1
37	36	27	26	**INDIA.ARIE** ● Motown 013770/Universal (12.98/18.98)	Acoustic Soul	3
38	37	36	46	**R. KELLY** ▲ Jive 41705*/Zomba (12.98/18.98)	tp-2.com	1
39	30	29	8	**BILAL** Maya 60000/Interscope (12.98/18.98)	1st Born Second	10
40	24	17	8	**BLU CANTRELL** ● RedZone 14700*/Arista (11.98/17.98)	So Blu	5
41	33	24	14	**D12** ▲ Shady 490662*/Interscope (12.98/18.98)	Devil's Night	1
42	43	39	6	**METHRONE** [illegible]	Picture Me	39
43	46	49	55	**DONNIE MCCLURKIN** ● Verity 43158*/Zomba (10.98/16.98) ●	Live In London And More...	22
44	40	32	18	**LIL JON & THE EAST SIDE BOYZ** BME 2230*/TVT (10.98/16.98)	Put Yo Hood Up	6
45	35	23	4	**BROTHA LYNCH HUNG & C-BO** JCOR 00005/Interscope (11.98/17.98)	Blocc Movement	20
46	39	30	16	**ST. LUNATICS** ▲ Fo Real 014119/Universal (12.98/18.98)	Free City	1
47	49	58	18	**TYRESE** ● RCA 67991* (11.98/17.98)	2000 Watts	4
48	54	57	28	**TANK** ● Blackground 10464* (12.98/16.98)	Force Of Nature	1
49	42	34	10	**CRAIG DAVID** ● Wildstar/Atlantic 83501*/AG (11.98/17.98)	Born To Do It	12
50	50	37	23	**JANET** ▲ Virgin 10744* (12.98/18.98)	All For You	1
51	47	42	12	**LIL' ROMEO** Soulja 50150*/Priority (11.98/17.98)	Lil' Romeo	5
52	45	35	8	**GANGSTA BOO** Hypnotize Minds/Loud 11005/CRG (12.98 EQ/17.98)	Both Worlds, *69	8
53	52	41	65	**NELLY** ▲ Fo Real 157740*/Universal (12.98/18.98)	Country Grammar	1
54	53	43	27	**112** ▲ Bad Boy 73030*/Arista (12.98/18.98)	Part III	1
55	34	—	2	**KILLARMY** Wu-Tang/Loud 1027*/CRG (12.98 EQ/17.98)	Fear Love & War	34
56	51	46	13	**BEANIE SIGEL** Roc-A-Fella/Def Jam 548638*/IDJMG (12.98/18.98)	The Reason	2
57	55	44	7	**SOULJA SLIM** No Limit South 2001 (11.98/17.98)	The Streets Made Me	42
58	58	52	50	**JA RULE** ▲ Murder Inc./Def Jam 542934*/IDJMG (12.98/18.98)	Rule 3:36	1
59	60	50	10	**KURUPT** Antra 79108*/Artemis (12.98/18.98)	Space Boogie: Smoke Oddessey	5
				PACESETTER		
60	96	—	2	**DENNIS DA MENACE** 1st Avenue 3330 (15.98 CD) ●	The Wonderful World Of Dennis	60
61	56	38	6	**VARIOUS ARTISTS** Def Jam 586239/IDJMG (12.98 * 18.98)	The Source Hip-Hop Music Awards 2001	34
62	64	66	8	**MR. SPITFLAME** Spitflame 70018/Stoney Burke (11.98/17.98) ●	Tangle Wit Me Vol. 1	62
63	57	40	8	**SOUNDTRACK** ● Def Jam 586210*/IDJMG (12.98/18.98)	Rush Hour 2	11
64	41	33	9	**CORMEGA** Legal Hustle 52003*/Landspeed (11.98/18.98) ●	The Realness	24
65	48	48	10	**BAD AZZ** Doggy Style 50076/Priority (11.98/17.98)	Personal Business	16
66	83	62	11	**DEZ** Destiny 7702 (10.98/16.98) ●	Sing For Me	57
67	66	55	8	**THA DOGG POUND** Death Row 33263/03 (12.98/17.98)	Death Row Presents: Tha Dogg Pound 2002	15
68	71	74	70	**MARY MARY** ● Columbia 63748/CRG (10.98 EQ/16.98)	Thankful	22
69	61	51	8	**DA BEATMINERZ** Rawkus 26108*/Priority (10.98/16.98) ●	Brace 4 Impak	38
70	67	60	13	**LIL' MO** Elektra 62314*/EEG (12.98/18.98)	Based On A True Story	6
71	65	56	45	**MUSIQ SOULCHILD** ▲ Def Soul 548289*/IDJMG (11.98/17.98)	Aijaswanosaing (I Jast Want To Sing)	4
72	63	54	27	**PUBLIC ANNOUNCEMENT** RCA 69319 (10.98/16.98)	Don't_Hold_Back	30
73	89	87	40	**SNOOP DOGG** ▲ No Limit 23225*/Priority (12.98/18.98)	Tha Last Meal	1
74	82	70	18	**CITY HIGH** ● Boogz Boogieman 490680/Interscope (11.98/17.98)	City High	23
75	59	45	9	**VARIOUS ARTISTS** Violator/Loud/Columbia 90759*/CRG (12.98 EQ/18.98)	Violator The Album V2.0	5
76	69	63	49	**LUDACRIS** ▲ Disturbing Tha Peace/Def Jam South 548138*/IDJMG (12.98/18.98)	Back For The First Time	2
77	70	65	26	**2PAC** ▲ Amaru/Death Row 480840*/Interscope (19.98/24.98)	Until The End Of Time	1
78	77	82	15	**SILK** Elektra 62042/EEG (12.98/18.98)	Love Sessions	2
79	68	61	18	**PASTOR TROY** MADD Society 014173/Universal (12.98/18.98)	Face Off	13
80	78	69	45	**SADE** ▲ Epic 85405 (12.98 EQ/18.98)	Lovers Rock	2
81	73	77	30	**PROJECT PAT** ● Hypnotize Minds/Loud 11006/CRG (12.98 EQ/17.98)	Mista Don't Play Everythangs Workin	2
82	92	67	7	**PHILLY'S MOST WANTED** Atlantic 83380*/AG (11.98/17.98)	Get Down Or Lay Down	20
83	76	76	16	**THE LOVE DOCTOR** Mardi Gras 1005 (10.98/16.98) ●	Doctor Of Love	47
84	75	75	9	**G'FELLAS** Mr A Lick 61202/Triple XXX (14.98 CD)	Gangster 4 Life	67
85	RE-ENTRY		20	**DJ CLUE** ● Roc-A-Fella/Def Jam 542325*/IDJMG (12.98/18.98)	DJ Clue? The Professional 2	1
86	80	64	29	**EVE** ▲ Ruff Ryders 486845*/Interscope (12.98/18.98)	Scorpion	1
87	62	53	9	**JIMMY COZIER** J 20004 (11.98/17.98)	Jimmy Cozier	15
88	88	85	33	**LIL' WAYNE** ● Cash Money 860011/Universal (12.98/18.98)	Lights Out	2
89	79	71	18	**REDMAN** ● Def Jam 548381*/IDJMG (12.98/18.98)	Malpractice	1
90	84	83	22	**CASE** ● Def Soul 548628/IDJMG (12.98/18.98)	Open Letter	2
91	NEW		1	**LINA** Atlantic 83436 AG (17.98/11.98)	Stranger On Earth	91
92	91	81	59	**SHAGGY** ▲ MCA 113006* (11.98/17.98)	Hotshot	1
93	87	73	23	**SUNSHINE ANDERSON** ● Soulic/Atlantic 83611*/AG (11.98/17.98)	Your Woman	2
94	NEW		1	**NATURES PROBLEM** Low Key 1121 (11.98/14.98)	The Future	94
95	RE-ENTRY		8	**CECE WINANS** Wellspring Gospel 51836/Sparrow (12.98/17.98)	CeCe Winans	48
96	90	84	52	**LIL BOW WOW** ▲ So So Def/Columbia 86001*/CRG (11.98 EQ/17.98)	Beware Of Dog	3
97	81	—	2	**DRU DOWN** AMC 71167 (17.98 CD)	Pimpin' Phernelia	81
98	74	68	4	**GANGSTA BLAC** In The Point 81811/Koch (12.98/18.98) ●	Down South Flava	65
99	RE-ENTRY		33	**SOUNDTRACK** ▲ Hollywood 162388 (18.98 CD)	Save The Last Dance	2
100	85	47	8	**MYSTIC** Good Vibe JCOR 00003/Interscope (8.98/12.98) ●	Cuts For Luck And Scars For Freedom	46

Top R&B/Hip-Hop Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST Imprint & Number/Distributing Label	TITLE	TOTAL CHART WKS
		NUMBER 1 — 8 Weeks At Number 1		
1	1	**AALIYAH** ▲ Blackground 10753 (12.98/17.98)	One In A Million	4
2	2	**AALIYAH** ▲ Blackground/Jive 41558*/Zomba (10.98/16.98)	Age Ain't Nothing But A Number	45
3	4	**JAY-Z** ● Roc-A-Fella 51102*/Priority (10.98/16.98)	Reasonable Doubt	198
4	3	**AL GREEN** ▲ Hi/The Right Stuff 30800/Capitol (10.98/17.98)	Greatest Hits	343
5	—	**LOST SOULS** Worldwide 54030 (11.98/16.98)	Let It Ride	4
6	5	**JUVENILE** ▲* Cash Money 860008/Universal (13.98/17.98)	400 Degreez	150
7	8	**MARY J. BLIGE** ▲* Uptown 110681/MCA (8.98/11.98)	What's The 411	87
8	6	**MAKAVELI** ▲* Death Row 63012* (11.98/17.98)	The Don Killuminati: The 7 Day Theory	174
9	7	**2PAC** ▲* Death Row 63002* (10.98/14.98)	All Eyez On Me	286
10	11	**SADE** ▲* Epic 85297 (12.98 EQ/18.98)	The Best Of Sade	355
11	16	**BOB MARLEY AND THE WAILERS** ◆™ Tuff Gong/Island 848210*/IDJMG (12.98/18.98)	Legend	262
12	9	**2PAC** ▲* Amaru/Death Row 49000*/Interscope (19.98/24.98)	Greatest Hits	144
13	13	**JANET JACKSON** ▲* Virgin (10.98/16.98)	janet.	105
14	12	**DMX** ▲* Ruff Ryders/Def Jam 566227*/IDJMG (12.98/18.98)	It's Dark And Hell Is Hot	170
15	—	**YOLANDA ADAMS** ▲ Elektra 62438/EEG (12.98/18.98) ●	Mountain High...Valley Low	95
16	15	**SNOOP DOGGY DOGG** ▲* Death Row 63002* (11.98/17.98)	Doggy Style	250
17	14	**2PAC** ▲ Amaru 88030/Jive (11.98/17.98)	Me Against The World	270
18	23	**THE NOTORIOUS B.I.G.** ▲* Bad Boy 73000*/Arista (9.98/16.98)	Ready To Die	317
19	—	**TEDDY PENDERGRASS** Philadelphia International/The Right Stuff 30894/Capitol (9.98/16.98)	Greatest Hits	21
20	10	**MARY J. BLIGE** ▲* MCA 111805* (12.98/18.98)	Share My World	86
21	20	**JODECI** ▲* Uptown 110150/MCA (8.98/11.98)	Forever My Lady	111
22	17	**JA RULE** ▲ Murder Inc./Def Jam 530929*/IDJMG (12.98/18.98) ●	Venni Vetti Vecci	47
23	—	**PRINCE AND THE REVOLUTION** ◆™ Warner Bros. 25410 (7.98/11.98)	Purple Rain	119
24	19	**MARVIN GAYE** Motown 530063/Universal (8.98/11.98)	What's Going On	59
25	—	**MAZE FEATURING FRANKIE BEVERLY** ● The Right Stuff 30865/Capitol (11.98/17.98)	Anthology	28

● Albums with the greatest sales gains this week. Catalog albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on the Top R&B/Hip-Hop Albums and Top R&B/Hip-Hop Catalog Albums. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △ Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. ♣ indicates past Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc

OCTOBER 6 2001 Billboard

Hot R&B/Hip-Hop Airplay™

THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST [IMPRINT/PROMOTION LABEL]
			◉ NUMBER 1 ◉
1	1	15	**Differences** ▲ Who At No. 1 Ginuwine [Epic]
2	3	12	**Family Affair** Mary J. Blige [MCA]
3	2	16	**I'm Real** Jennifer Lopez Feat. Ja Rule [Epic]
4	7	9	**Roch The Boat** Ashanti [Background]
5	5	12	**Izzo (H.O.V.A.)** Jay-Z [Roc A Fella/Def Jam/IDJMG]
6	4	23	**Fallin'** Alicia Keys [J]
7	9	9	**Livin' It Up** Ja Rule Feat. Case [Murder Inc./Def Jam/IDJMG]
8	8	14	**I'm A Thug** Trick Daddy [Slip-N-Slide/Atlantic]
9	6	16	**Contagious** The Isley Brothers [DreamWorks]
10	13	7	**Ugly** Bubba Sparxxx [Beat Club/Interscope]
11	14	30	**Feelin' Oa Yo Booty** R. Kelly [Jive]
12	11	12	**Lifetime** Maxwell [Columbia]
13	12	18	**One Minute Man** Missy "Misdemeanor" Elliott [The Gold Mind/Elektra/EEG]
14	16	5	**You Rock My World** Michael Jackson [Epic]
15	10	21	**Where The Party At** Jagged Edge With Nelly [So So Def/Columbia]
16	15	16	**Can't Deny It** Fabolous Feat. Nate Dogg [Desert Storm/Elektra/EEG]
17	18	11	**Love Of My Life** Brian McKnight [Motown]
18	20	22	**Just In Case** Jaheim [Divine Mid/Warner Bros.]
19	24	5	**You Gets No Love** Faith Evans [Bad Boy/Arista]
20	21	22	**The Way** Jill Scott [Hidden Beach/Epic]
21	30	5	**U Got It Bad** Usher [Arista]
22	19	15	**Area Codes** Ludacris Feat. Nate Dogg [Disturbing The Peace/Def Jam/IDJMG]
23	17	20	**U Remind Me** Usher [Arista]
24	23	8	**What Am I Gonna Do** Tyrese [RCA]
25	22	17	**Set It Off** [Epic Mercy/Universal]
26	25	14	**Dance With Me** 112 [Bad Boy/Arista]
27	31	12	**Raise Up** Petey Pablo [Jive]
28	27	29	**Peaches & Cream** 112 [Bad Boy/Arista]
29	26	15	**Bad Boy For Life** P. Diddy, Black Rob & Mark Curry [Bad Boy/Arista]
30	36	4	**Who Wa Be** DMX [Ruff Ryders/Def Jam/IDJMG]
31	29	11	**Girl Next Door** Musiq Soulchild Feat. Ayana [Def Soul/IDJMG]
32	60	2	**Girls, Girls, Girls** Jay-Z [Roc A Fella/Def Jam/IDJMG]
33	28	21	**Music** Erick Sermon [NYLA/Def Squad/Interscope]
34	42	3	**Caramel** City High Feat. Eve [Bonga Basement/Interscope]
35	34	22	**Take You Out** Luther Vandross [J]
36	39	7	**What If** Babyface [Arista]
37	35	10	**Knock Yourself Out** Jordan [Ruff Ryders/Interscope]
38	32	28	**Can't Believe** Faith Evans Feat. Carl Thomas [Bad Boy/Arista]
39	40	34	**Get Ur Freak On** Missy "Misdemeanor" Elliott [The Gold Mind/EastWest/EEG]
40	33	21	**John Doe** P. Diddy Announcement Feat. LaLa [RCA]
41	36	4	**#1** Nelly [Pronty]
42	38	6	**Shine** DJ Quik [Cash Money/Universal]
43	45	9	**Mada Ta Love Ya** Gerald Levert [Elektra/EEG]
44	41	37	**Fiesta** R. Kelly Feat. Jay-Z [Jive]
45	37	21	**What It Is** Violator Feat. Busta Rhymes [Violator/Loud/Columbia]
46	44	13	**Slowly** Tank [Background]
47	52	6	**Lights, Camera, Action!** Mr. Cheeks [Universal]
48	72	2	**Goodbye** Jagged Edge [So So Def/Columbia]
49	51	24	**She's All I Got** Jimmy Cozier [J]
50	53	6	**Ballin' Out Of Control** Jermaine Dupri Feat. Nate Dogg, 112 & So So Def Soldiers [So So Def/Columbia]
51	58	2	**Don't Stop (Fankin' 4 Jamaica)** Mariah Carey Feat. Mystikal [Virgin]
52	64	3	**We Thuggin'** Fat Joe Feat. R. Kelly [Terror Squad/Atlantic]
53	48	17	**Brown Skin** India Arie [Motown]
54	57	10	**Gangsta (Love 4 Tha Streets)** Lil Mo [Elektra/EEG]
55	49	9	**Fast Lane** Bilal Feat. Dr. Dre & Jadakiss [Minya/Interscope]
56	75	2	**Diddy** P. Diddy Feat. The Neptunes [Bad Boy/Arista]
57	61	2	**Emotion** Destiny's Child [Columbia]
58	55	12	**ILuvit** Snoop Dogg Presents The Eastsidaz [Doggy Style/TVT]
59	54	7	**Candy** Foxy Brown Feat. Kelis [Def Jam/IDJMG]
60	59	4	**Formal Invite** Ray J [Atlantic]
61	—	2	**I'm Hot** Erick Sermon Feat. Marvin Gaye [J]
62	50	8	**Baceoaa I Got High** Afroman [Universal]
63	65	6	**Do U Wanna Roll (Dolittle Theme)** Ali, Snoop Dogg & Lil' Kim [J]
64	62	2	**Brotha** Angie Stone [J]
65	67	7	**We Right Here** DMX [Ruff Ryders/Def Jam/IDJMG]
66	68	6	**We Gonna Make It** Jadakiss Feat. Styles [Ruff Ryders/Interscope]
67	69	8	**Something In The Past** Jessy Lewis [Silas/MCA]
68	—	2	**Cash, Money, Cars, Clothes** Ruff Endz Feat. Memphis Bleek [Epic]
69	66	3	**Weekend** Kenny Lattimore [Arista]
70	—	1	**What's Going On** All Star Tribute [Columbia]
71	63	6	**You Can't Touch Me** Royce Da 5'9" [Game/Rawkus/Columbia]
72	70	5	**Let's Ride** The O Jays [MCA]
73	73	4	**Grimey** Violator Feat. Noreaga [Violator/Loud/Columbia]
74	—	1	**Herdbell** Lil Bow Wow, Ja Rule, Snoop & Lil Zane [So So Def/Columbia]
75	71	16	**Round & Round** Million Feat. Darnell [Franklin]

● Records with the greatest impressions increase. © 2001, Billboard/BPI Communications and SoundScan, Inc. Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 142 stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart.

OCTOBER 6 2001 Billboard

Hot R&B/Hip-Hop Singles Sales™

THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST [IMPRINT/PROMOTION LABEL]
			◉ NUMBER 1 ◉
1	1	13	**Where The Party At** ▲ Also At No. 1 Jagged Edge With Nelly [So So Def/Columbia]
2	3	9	**Raise Up** Petey Pablo [Jive]
3	2	7	**Someone To Call My Lover** Janet [Virgin]
4	6	2	**AM To PM** Christina Milian [Def Soul/IDJMG]
5	14	2	**Jump Up In The Air** [Whitehead]
6	4	17	**My Projects** Cam'ron [Untitled/Tommy Boy]
7	13	7	**Enjoy YoersaH** Ashanti [MCA]
8	9	4	**Chillin' In Yoor Benz** Estelle [Real Deal/Orpheus]
9	10	2	**Buster** [Buster Da Menace The Avenger]
10	7	12	**Bootylicious** Destiny's Child [Columbia]
11	8	2	**How We Do** Big Tuck, REA, Popeye Reds [Cal-Beast]
12	21	4	**Bye-Bye Baby** Brandy, Mase, Scott [Heavenly]
13	5	11	**Loverboy** Mariah Carey Feat. Da Brat & Ludacris [Virgin]
14	18	8	**Give** The Dave [Heartbeat]
15	11	6	**Po' Punch** Kid Ahdy, Irish And The Trailer Park Symphony [Pocket Change]
16	25	5	**Grippia Grain** The Young Millionaires [Urban Sports/Union Streets]
17	15	4	**Izzo (H.O.V.A.)** Jay-Z [Roc A Fella/Def Jam/IDJMG]
18	17	20	**Keep It Real** Kah-Mack [Rising Hi]
19	20	12	**Teka You Out** Luther Vandross [J]
20	31	9	**Let's Be Friends** ToTo + Brando [Heartbeat]
21	12	21	**There Sha Goes** Babyface [Arista]
22	26	9	**All My Thugs** Young Phantom [Heartbeat]
23	16	4	**Boenca** Survivalist [Fo' Life/Breyden]
24	24	12	**This Is Me** Dream [Bad Boy/Arista]
25	22	15	**U Remind Me** [Usher]
26	—	27	**It's Over Now** 112 [Bad Boy/Arista]
27	23	18	**Fill Me In** Craig David [Wildstar/Atlantic]
28	27	29	**Fiesta** R. Kelly Feat. Jay-Z [Jive]
29	61	13	**Make It Vibrate** Rising Sun [Darkside]
30	55	4	**Cut Throat** John Gotti [Big Pockets/Orpheus]
31	30	4	**Livin' It Up** Ja Rule Feat. Case [Murder Inc./Def Jam/IDJMG]
32	46	5	**Ugly** Bubba Sparxxx [Beat Club/Interscope]
33	19	4	**I'm Real** Jennifer Lopez Feat. Ja Rule [Epic]
34	35	10	**Used To Love** Keke Wyatt [MLA]
35	28	14	**Purple Hills** D12 [Shady/Interscope]
36	36	4	**Trunh Fall Off** Jadakiss [Ruff Ryders/Def Jam/IDJMG]
37	40	19	**I Do!!** Keys [Arista]
38	57	4	**Funh** Empty Mynd [The Real 4:20/Orpheus]
39	32	3	**Ballin' Out Of Control** Jermaine Dupri Feat. Nate Dogg, 112 & So So Def Soldiers [So So Def/Columbia]
40	34	7	**50 Playaz Dapp** Drunken Master Feat. Lola Damone [FB/Universal]
41	37	9	**Family Affair** Mary J. Blige [MCA]
42	63	2	**Never Be The Sama Agaia** Ghostface Killah [Wu-Tang/Razor Sharp/Epic]
43	33	17	**She's All I Got** Jimmy Cozier [J]
44	38	4	**We Right Hera** DMX [Ruff Ryders/Def Jam/IDJMG]
45	43	27	**Stranger In My House** Tamia [Elektra/EEG]
46	29	12	**Don't Mess With The Radio** Nivea [Jive]
47	42	3	**Because I Got High** Afroman [Universal]
48	50	31	**Separated** Avant [Magic Johnson/MCA]
49	48	5	**Ghetto Girls** Lil Bow Wow [So So Def/Columbia]
50	39	2	**Fatty Girl** [Jagged Edge, Jermaine Dupri, Ludacris & Lil' Bow Wow]
51	54	13	**Love It** Blu! [Minya/Interscope]
52	—	1	**Brown Skin** India Arie [Motown]
53	—	2	**Rolla Man** Scarface [Strong Arm]
54	—	1	**You Can't Touch Me** Royce Da 5'9" [Game/Rawkus/Columbia]
55	62	28	**Missing You** Case [Def Soul/IDJMG]
56	—	4	**Candy** Foxy Brown Feat. Kelis [Def Jam/IDJMG]
57	47	7	**Everyday's A Party** Dem'Ice [MLA]
58	—	1	**Worst Comes To Worst** Diluted Peoples [Capitol/ABB]
59	71	46	**Soul Siste** Brie [Minya/Interscope]
60	44	7	**Feelin' Oa Yo Booty** R. Kelly [Jive]
61	58	5	**Lights, Camera, Action!** Mr. Cheeks [Universal]
62	53	19	**Fallin'** Alicia Keys [J]
63	49	9	**I'm A Thug** Trick Daddy [Slip-N-Slide/Atlantic]
64	56	6	**There It Is** Ginuwine [Epic]
65	—	1	**Who Wa Ba** DMX [Ruff Ryders/Def Jam/IDJMG]
66	—	1	**Boottee** Someone Feat. Mr. Dave And Teddy Riley [Bamboo/Motown]
67	—	54	**One More Chance/Stay With Me** The Notorious B.I.G. [Bad Boy/Arista]
68	69	10	**Can't Deny It** Fabolous Feat. Nate Dogg [Desert Storm/Elektra/EEG]
69	—	12	**Area Codes** Ludacris Feat. Nate Dogg [Disturbing The Peace/Def Jam/IDJMG]
70	—	4	**The Gospel Slide (Jesus Apostles March)** Good Fridays Presents Dana Dane [Good Fridays Productions]
71	59	16	**Y'all Doa't Wanna** Skitz [Eastern Conference/Rawkus]
72	41	13	**Cluck Cluck** The Product G&B Feat. Wyclef [Yoleck/J]
73	—	10	**Bad Boy For Life** P. Diddy, Black Rob & Mark Curry [Bad Boy/Arista]
74	51	24	**Hit 'Em Up Style (Oops!)** Blu Cantrell [Reb/Zomba/Arista]
75	—	12	**Get Up** [Ciara, Petey Pablo]

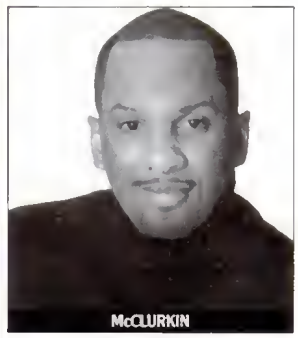
● Records with the greatest sales gains. © 2001, Billboard/BPI Communications and SoundScan, Inc. Compiled by SoundScan from a national subset panel of core R&B/Hip-Hop stores. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart.

In The Spirit™

by Lisa Collins

IN THE SHADOW OF BLACK TUESDAY: Sales were down in gospel, as well as the whole of the record industry, as a result of terrorists' "Black Tuesday" attack on the World Trade Center, with the exception of top-seller **Donnie McClurkin,** who was up 300 units from the 8,500-unit sales registered the week before to maintain the No. 1 slot on the Top Gospel Albums chart.

McClurkin, who founded Perfecting



Faith Church (a branch of **Marvin Winans'** church in Detroit) in Freeport, N.Y., earlier this year, witnessed the explosion upon his departure from LaGuardia Airport en route to Chicago and is still reeling from it.

"They made us land in Detroit, and I had to drive back home to New York City," he says. "We have people at our church that worked at the World Trade Center. It's unbelievable how this whole thing has shaken our way of life."

McClurkin will team for a 23-city Victory tour with **CeCe Winans,** who was, incidentally, stranded in Chicago during the attacks, returning by limo to Nashville. The tour officially gets under way in San Diego Oct. 17.

As to how secure he feels going out on the road and flying again, McClurkin replies, "This catastrophe has shaken me and depressed me, but I will not be paralyzed with fear, and I can't be afraid to fly. I have hope to bring to people."

Indeed, **Jazzy Jordan,** VP of black music marketing for Verity and Jive Records, is optimistic about the strength of the gospel industry in the face of the nation's economic crisis. He says, "Overall, I believe that gospel music might trend up due to its very nature, so we're not scaling back in either our marketing or promotional efforts. People are now seeking music that offers comfort."

Insiders, however, believe that promotional and marketing dollars will become leaner in the short term. The fact is, in a move not related to the Sept. 11 attacks, Air Records released all of its marketing and promotional staff last month. Word Records had already slashed its gospel division.

"People had already been more closely monitoring their budgets," Wellspring GM **Demetrus Alexander-Stewart** says. "It only stands to reason that the nation's economic downturn will—at least for the moment—cause things to be tighter and could lead to more consolidation."

BACK TO SCHOOL: The latest from Nashville-based EMI Gospel is a compilation from urban-oriented gospel artists targeting the college set. The album, *College Survivor,* is intended for students looking for a positive musical alternative and is expected to receive heightened visibility on 100 black college campuses around the country through the label's long-standing relationship with Campus Crusade for Christ.

The recently released album features **Sharon Riley & Faith Chorale, Brent Jones & the T. P. Mobb, Stacie Orrico, Londa Larmond, Darwin Hobbs, the Katinas, Lamar Campbell & Spirit of Praise, Out of Eden, LaJeune Thompson,** and **Montrel Darrett.**

The label released the recording debut of Bishop **Dennis Leonard & the Heritage Christian Center Mass Choir** Sept. 25. *Send It Down* features live performances captured at the 18,000-strong, Denver-based ministry's annual Fire in the Rockies Conference, featuring special guest vocal appearances from **Tata Vega, Beverly Crawford, Lisa Paige-Brooks, Byron Cage,** and **Derrick Brinkley.** Bishop Leonard has reached national prominence in recent years through his nationally televised ministry on BET and TBN.

BRIEFLY: It seems **Mary Mary** had a change of heart and plans after suddenly exiting Dallas-based ALW Entertainment's second Sisters in the Spirit tour. The duo has consented to participate through Oct. 14. No word yet on who will take over for them when they do leave the 45-city trek . . . Bishop **Andrew Merritt,** pastor of **Straight Gate Church,** recently announced the launching of a new studio and record company. The new ventures—Straight Gate Studio and Bajada Records—will serve as an avenue for Christian artists to record and further share the gospel in song with the masses . . . Due Oct. 9 from Verity Records is the newest release from **John P. Kee's Victory in Praise Music & Arts Seminar Mass Choir,** titled *Mighty in the Spirit* . . . In the spirit of the unity that has enveloped the nation since the Sept. 11 attacks on the World Trade Center and the Pentagon, gospel acts **Richard Smallwood, Kim Burrell, Desiree Coleman, Kirk Franklin, Walter Hawkins, Tramaine Hawkins, DeLeon Richards, Fred Hammond, Dawkins & Dawkins, Brent Jones,** and **Trin-I-Tee 5:7** took part in a star-studded remake of "We Are Family." Proceeds of the recording will benefit victims of the tragedies.

Beat Box™

by Michael Paoletta

DON'T THINK SO: "Way before *Queer as Folk*, before it was fashionable to have mix CDs and gender-oriented compilations, the *Gay Classics* series made its mark in the world." So begins the press release for *Gay Classics—Outrageous* (Empire, distributed by BMG). While this may, indeed, be valid, one can't help but wonder what it is that's being sold with this latest volume in the series—music or what the press release calls "striking artwork."

Sorry, but just because a song is played in a gay club does not a classic make. Which makes this longtime card-carrying member of both the club and gay communities wonder, if the CD cover artwork didn't feature a well-muscled "construction worker," would this disc sell on track-list power alone?

No disrespect to any of the artists featured on the collection, but are **P.J.'s** "Luv Will Make it Right," **3 the Hard Way's** "Joy Ride," **Diva Factor's** "Love Zone," **Cyre's** re-interpretation of **Madonna's** "Holiday," and **Dirty Mind's** "Rip It Up" truly gay classics? If so, I'm living under a rock.

Except for three tracks (**33 1/3 Queen's** "Searchin'," **DSK's** "What Would We Do," **Third World's** "Now That We've Found Love")—four if you're feeling extra-giving and want to include "Stoned Love" (here titled "Stone Love") by **Jean, Scherrie & Lynda (Formerly of the Supremes)**—the bulk of this set has nothing to do with "classic."

"Born on dancefloors of underground clubs whose main clientele were people seeking an alternative lifestyle, these classics found a home and were instantly accepted," the press release also states. "Whether they were played in the streets of New Orleans or the rooftops of Manhattan nightclubs, all agreed that they were the hippest dance tracks on the planet."

Perhaps I'm simply not classic, gay, or outrageous enough. Please. In the future, don't insult our intelligence.

THE ESSENCE: For 11 years, we've been happily grooving to the lively and vibrant parties coordinated/promoted by Giant Step. Last year, the New York City-based independent marketing company and record label welcomed producer **Ron Trent** to its fold as the resident DJ at its weekly Giant Step Sessions soiree at the Shine club. On Tuesday (2), Giant Step Records issues the Trent-mixed *Sessions Volume One*.

Soulful and jazzy, *Sessions* spotlights Giant Step's ever-growing catalog (**Jiva's** "Stars," **Donnie's** "Holiday," and **Jody Watley's** "Saturday Night Experience," among others), as well as tracks like **Nathan Haines'** "Earth Is the Place," **Blaze's** "Elevation," and Trent's remix of **Amel Larrieux's** "Get Up" (which was never commercially released). Consider this music with a conscious.

"For me, it's important for the records I play to have good musical and sentimental content," Trent explains. "Music that touches a place fits my personality and character. Also, the music I'm fond of has a certain sense of sophistication, tends to be timeless, and comes from the soul."

Like the much-revered and -missed **Larry Levan**, Trent makes sure that the songs in his DJ sets tell a story—either lyrically or musically. "The songs should interact with each other; there should always be a communication going on," he says. "Too many DJs today simply play records. They're forgetting what it means to be a DJ. When this happens, the music becomes self-centered, not people-oriented. it's all about playing music that communicates with the people, not trying to be 'the man.' "

TRENT

FINDING STRENGTH: in the aftermath of Sept. 11, we need to revisit **Pussy 2000's** global smash "It's Gonna Be Alright" (V2). The track—which places the vocal track of **Sterling Void & Paris Brightledge's** '87 house classic "It's All Right" atop the percussive funk of **the Clash's** '82 hit "Rock the Casbah"—couldn't be more timely.

Consider the following lyrical bits and pieces: "Dictation being forced in Afghanistan/Revolution is a South African taking a stand/People in Eurasia on the brink of oppression/But it's gonna be all right/'Cos the music plays forever/On and on and on/All right/Generations will come and go/But there's one thing for sure/Music is our last foundation/And shall succeed all the nations to come/And it's gonna be all right."

May the healing begin.

Talkin' Loud A&R Head Martin Helms Interfearence Album

BY TAMARA PALMER

SAN FRANCISCO—Paul Martin, label manager and head of A&R at Talkin' Loud (a subsidiary of Mercury/Universal in the U.K. that is affiliated with Island/Def Jam in the U.S.) has an undeniably skilled ear. In his five-year tenure as A&R director, he has signed several of the label's more successful acts, including 4Hero, MJ Cole, and Roni Size/Reprazent (winners of the U.K.'s Mercury Music Prize in 1998).

Martin is also helping to develop the debut albums of such promising talents as Dynamite MC (of Reprazent) and Elisabeth Troy (a featured vocalist on Cole's album *Sincere*).

But one may also credit the ear of another A&R director—Ubiquity Recordings' Andrew Jervis—for tapping Martin himself for the fruits of Martin's own personal musical collaborations: Beatless (a duo with Alex Attias) and Interfearence (with multi-instrumentalist Tyrrell). On Oct. 23, Ubiquity will release Interfearence's *Take That Train* as well as Beatless' *Life Mirrors* in North America and Europe.

Take That Train is the second album for Interfearence and the first to be released domestically (the act's eponymous debut emerged in 1999 via the U.K. arm of ffrr/London). Of Martin's two current album offerings, *Take That Train* is the one that seems most primed to seduce American dancefloors.

The Interfearence album is a fast-paced and eclectic—yet startlingly cohesive—journey across several modern electronic dance genres (breakbeat, downtempo, house, broken beat) as well as a considered take on Brazilian and other Latin sounds, all done without the use of samples. All tracks were written by Tyrrell and Martin (published by Momentum Music and Deconstruction Songs/BMG Music).

"i haven't done that much [music]—that is, to the point that it's overtaken my job," Martin says. "I just do it where i can. it's my way of giving something to the people."

INTERFEARENCE

To guarantee that "the people" know about *Take That Train*, Ubiquity, for the first time, is working with independent publicity and radio promotion firms in the U.K.

"We're trying out this [new marketing strategy] with the hope that the album meets the expected sales potential that it should in Europe," notes Jamie Strong, director of sales and marketing at Newport Beach, Calif.-based Ubiquity. "We're definitely expecting some big results in our international market, which will hopefully then translate well in the U.S."

Coupled with the services of comparable promotional outlets in the U.S., Ubiquity believes that the interest generated overseas will stimulate the American market. But in the U.S.—and without the benefit of videos or commercial radio play—Ubiquity is also looking toward the vital grassroots support of club DJs to help propel this release.

In June, the label issued a 12-inch single ("Dinheiro") to tastemaking club and radio DJs. This was followed by the title track in August. The lively pace of "Dinheiro" was a pleasant surprise, particularly for club DJs who don't expect such straight-up dancefloor-primed music from Ubiquity. Often, the label is improperly viewed as primarily an acid jazz imprint, a pigeonhole the label consciously tries to avoid.

"Dinheiro" also hints at the possibility of Interfearence generating wider appeal outside of the dance community. "People love the sort of Brazilian fusion that is going on, and a lot of Interfearence's music has that in it," says Mike Battaglia, a club and radio DJ (KUSF San Francisco) who daylights in the electronica department at retailer Ameba Music in San Francisco. "They're not just layering some congas atop beats. They're actually doing a lot with samba and batucada rhythms and sticking them in with what was traditionally an early-'90s progressive house kind of vibe. it's all very melodic but driving. It has the potential to open up on a much bigger scale."

At press time, Interfearence was in discussions about a possible North American DJ tour in November. MIR Media's Asya Shein in Los Angeles and Concert Clinic's Jon Slade in London handle the act's bookings in, respectively, North America and all other territories.

The Beat Box Hot Plate

• *Freezone—Seven Is Seven Is* (SSR/Crammed Discs Belgium album). A true pioneer of the chill-out compilation series concept, *Freezone* returns with its seventh volume in as many years, and it's a winner. Compiled by **DJ Morpheus**, the two-disc set is awash in moody rhythms (**Fauna Flash's** "Coast to Coast"), '60s sensibilities (**World of Apples'** "Prairie Oyster"), and melancholia (**Companion Featuring Nicola Hitchcock's** "All or Nothing").

• **Rosabel Featuring Jennifer Holliday**, "And I Am Telling You I'm Not Going" (Tommy Boy Silver Label single). Rosabel (aka producers/DJs **Ralphi Rosario & Abel Aguilera**) team up with singer/actress Holiday for a reworking of Holiday's signature track from the Broadway smash musical *Dreamgirls*. Up-and-coming club divas who need direction in how it should be done need look no further than this.

• **Ben Shaw Featuring Adele Hoiness**, "So Strong" (Groovilicious/Strictly Rhythm single). Progressively rugged in its original house dressings—with smoldering vocals by Holness—"So Strong" becomes mind-altering and disco-ravaged via remixes by **Sander Kleinenberg** and **Soul Mekanik**, respectively.

• *La Voile Rouge 2—St. Tropez* (atoll Music/EMI Music France album). Lush ambient grooves are at the core of this collection, which has been lovingly compiled/mixed by **DJ Richard Arthur Dero**. Most gorgeous moment: **Josh Abraham's** sparse, piano-fueled remix of **John Paul Young's** classic "Love is in the Air." Distributed in the U.S. by Musicrama.

• **Herbert**, "Audience" (K7 single). The third single culled from Herbert's riveting album *Bodily Functions*—with vocals by **Dani Siciliano**—beautifully leans to the left. House purists with fond memories of DJ **Larry Levan** and the Paradise Garage should not let this one slip by.

MICHAEL PAOLETTA

OCTOBER 6 2001 **Billboard**

Hot Dance Music™

Maxi-Singles Sales, Top Electronic Albums and Breakouts are compiled from a national sample of retail store, mass merchant and internet sales reports collected, compiled, and provided by SoundScan

Club Play

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON	TITLE Imprint & Number/Promotion Label	ARTIST
				NUMBER 1 1 Week At Number 1	
1	2	2	10	**STAND STILL** Grooveliscious 250/Strictly Rhythm	Aubrey
2	4	6	7	**FEEL THIS 2001** Strictly Rhythm 12611	Robbie Rivera
3	5	7	7	**LITTLE L** Epic 79638	Jamiroquai
4	6	8	6	**CRYSTAL** Reprise 42397	New Order
5	1	1	8	**ABSOLUTELY NOT** J 21108	Deborah Cox
6	9	12	5	**YES** Tommy Boy 2398	Amber
7	3	4	12	**KEEP IT COMING** King Street 1124	7 Featuring Mone Monet
8	10	14	7	**KNOW YOU CAN** Strictly Rhythm 12607	Whatever, Girl
9	12	17	6	**OFFICIAL CHEMICAL** Geffen PROMO/Interscope	Dab Pistola
10	8	5	10	**I FEEL LOVED** Mute 42308/Reprise	Depeche Mode
11	7	3	11	**TELL ME WHO** Elektra PROMO/EEG	Tamia
12	18	23	5	**THE PLAYER (REMIXES)** Philly Groove PROMO/The Right Stuff	First Choice
13	14	18	8	**AM TO PM** Def Soul 572672/IDJMG	Christina Milian
14	11	9	9	**DIGITAL LOVE** Virgin PROMO	Daft Punk
15	15	16	8	**LOVE'S ON TIME** Junior Vasquez 009	Barbara Tucker
16	23	30	3	**BREAK 4 LOVE** Star 69 1217	Peter Rauhofer + Pet Shop Boys=The Collaboration
17	19	27	4	**LET'S GET TOGETHER** Big Beat PROMO/Atlantic	Soul Logic
18	25	37	3	**IT BEGAN IN AFRIKA** Freestyle Dust/Astralwerks 38798/Virgin	The Chemical Brothers
19	20	20	6	**KEEP ON MOVIN'** Definity 012	Frankie Knuckles Featuring Nicki Richards
20	24	26	5	**NEVER GET ME** Kult 100	Dynamix Presents Nina Eve
21	16	11	13	**NAME OF THE GAME** Dutpost/Geffen 497569/Interscope	The Crystal Method
				POWER PICK	
22	31	38	3	**IMAGINATION** Star 69 1230	Ceevox
23	29	32	4	**BUTTERFLY** Black 001/Blackplate	Kylie Minogue
24	17	15	12	**RUNNING (REMIXES)** Tommy Boy Silver Label 2389/Tommy Boy	Information Society
25	13	13	9	**BOOTYLICIOUS** Columbia 79622	Destiny's Child
26	30	33	4	**LA LA LAND** Rebel 2894/Capitol	Grass Velvet
27	22	19	9	**LET U GO** RadikaL 90088	ATB Featuring The Wild Strawberries
28	26	27	6	**LA BOMBA** Sony Discos PROMO	Azul Azul
29	32	40	3	**YOU MAKE ME FEEL GOOD** Contour 625	Pat Hodges
30	43	—	2	**RAPTURE (TASTES SO SWEET)** Made 002/Ministry Of Sound	Iio
31	33	42	3	**PHILLY GROOVE** Jellybean 3000	Romain & Denny Krivit Featuring Linda Clifford
32	35	46	3	**GROOVELINE** Loftwing PROMO	Pete Lorimer Vs. Heatwave
33	36	48	3	**LOST VAGUENESS** Network 39131	Utah Saints
34	28	24	8	**SALSOUL NUGGET (IF U WANNA)** Big Beat PROMO/Atlantic	M&S Presents The Girl Next Door
35	38	44	3	**VAMOS A BAILAR (ESTA VIDA NUEVA)** Columbia IMPORT	Paola & Chiara
36	44	—	2	**SUCH IS LIFE** Tommy Boy Silver Label 2270/Tommy Boy	Raak 1 Featuring Shanokan
37	49	—	2	**MUHAMMAD ALI** Cheeky PROMO/Arista	Faithless
38	21	10	12	**THANK YOU** Arista 13886	Dido
				HOT SHOT DEBUT	
39	NEW		1	**I SEE RIGHT THROUGH TO YOU** MCA 015139	DJ Encore Featuring Engelina
40	47	—	2	**EL BIMBO LATINO** Tommy Boy Silver Label 2271/Tommy Boy	Love Selective
41	NEW		1	**TO BE ABLE TO LOVE** Nervous 20001	Jessica Folker
42	27	21	14	**ROMEO** XL 38763 Astralwerks	Basement Jaxx
43	NEW		1	**I DON'T WANNA LOSE MY WAY** Grooveliscious 256/Strictly Rhythm	Dreamcatcher
44	40	39	7	**JUNGLE** 62 028/Strictly Rhythm	That Kid Chrie
45	NEW		1	**GET UP** Strictly Rhythm 12812	Maxx Volume Featuring Norma Jean
46	39	34	10	**EVERYTHING YOU NEED** Vicious Grooves/C2 PROMO/Columbia	Madison Avenue
47	42	31	9	**TWISTING MY BRAIN** 62 023/Strictly Rhythm	Chris Soal & Rob Mirage
48	41	36	10	**ALEGRIA** Phearse Musica 03	Soul'amour
49	34	28	14	**YOU SET ME FREE** Grooveliscious 249/Strictly Rhythm	Abigail
50	50	47	5	**LOVERBOY** Virgin 38793	Mariah Carey Featuring Cameo

Maxi-Singles Sales

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON	TITLE Imprint & Number/Distributing Label	ARTIST
				NUMBER 1 4 Weeks At Number 1	
1	1	1	15	**WHERE THE PARTY AT** So So Def/Columbia 79665/CRG ●	Jagged Edge With Nelly
2	2	2	12	**ALL OR NOTHING** J 21059 ●	O-Town
3	4	5	6	**CRYSTAL** Reprise 42397/Warner Bros. ●	New Order
4	3	3	13	**BOOTYLICIOUS** Columbia 79622/CRG ● ●	Destiny's Child
5	5	4	6	**I WANNA BE BAD** Lava/Atlantic 83145/AG ● ●	Willa Ford
6	8	9	19	**FILL ME IN** Wildstar/Atlantic 84098/AG ● ●	Craig David
7	NEW		1	**TO BE ABLE TO LOVE** Jive 42872 ●	Jessica Folker
8	7	6	13	**THIS IS ME** Bad Boy 79403/Arista ● ●	Dream
9	9	—	2	**IT BEGAN IN AFRIKA** Freestyle Dust/Astralwerks 38798/Virgin ● ●	The Chemical Brothers
10	6	7	4	**I'M REAL** Epic 79639 ●	Jennifer Lopez Featuring Ja Rule
11	10	8	22	**WHAT IT FEELS LIKE FOR A GIRL** Maverick 42373/Warner Bros. ● ●	Madonna
12	NEW		1	**BROWN SKIN (MEGAMIX)** Motown 618315/Universal ● ●	Indie.Arie
13	12	12	8	**I FEEL LOVED** Mute/Reprise 42308/Warner Bros. ● ●	Depeche Mode
14	18	18	31	**BY YOUR SIDE** Epic 79644 ● ●	Sade
15	11	11	5	**U REMIND ME** Arista 15084 ●	Usher
16	15	13	32	**STRANGER IN MY HOUSE** Elektra 67173/EEG ● ●	Tamia
17	13	10	10	**LOVERBOY** Virgin 38793 ● ●	Mariah Carey Featuring Cameo
18	20	20	18	**I DO!!** Arista 13873 ● ●	Toya
19	14	15	21	**SURVIVOR** Columbia 79566/CRG ● ●	Destiny's Child
20	17	16	58	**MUSIC** Maverick 44980/Warner Bros. ● ●	Madonna
21	19	17	7	**WITHOUT YOU** Xtreme 831 ● ●	Digital Allies Featuring Richard Luzzi
22	16	14	16	**A WHITER SHADE OF PALE/A QUESTION OF HONOUR** Nemo Studio 79374/Angel ●	Sarah Brightman
23	21	19	37	**CASTLES IN THE SKY** Reprise 17948 ● ●	Ian Van Dahl Featuring Marsha
24	24	25	74	**DESERT ROSE** A&M 497321/Interscope ●	Sting Featuring Cheb Mami
25	23	22	36	**DON'T TELL ME** Maverick 44918/Warner Bros. ● ●	Madonna

● Titles with the greatest sales or club play increases this week. Power Pick on Club Play is awarded for the largest point increase among singles below the top 20. The Club Play chart is compiled from a national sample of reports from club DJs. Videoclip availability: Catalog number is for vinyl maxi-single, or CD maxi-single if vinyl is unavailable. On Sales chart. ● CD Maxi-Single available ● Vinyl Maxi-Single available ● Cassette Maxi-Single available. ©2001, Billboard/BPI Communications and SoundScan, Inc

OCTOBER 6 2001 **Billboard**

Top Electronic Albums™

THIS WEEK	LAST WEEK	WEEKS ON	ARTIST Imprint & Number/Distributing Label	TITLE
			NUMBER 1 3 Weeks At Number 1	
1	2	4	**BJORK** Elektra 62653/EEG	Vespertine
2	1	2	**JAMIROQUAI** Epic 85054	A Funk Odyssey
3	3	13	**VARIOUS ARTISTS** Warner/Elektra/Atlantic 14720/Arista	Totally Dance
4	4	8	**THE CRYSTAL METHOD** Dutpost/Geffen 493063/Interscope	Tweaked
5	RE-ENTRY		**THE WISEGUYS** Ideal/Mammoth 810015*/Hollywood ●	The Antidote
6	5	15	**DAFT PUNK** Virgin 49000*	Discovery
7	NEW		**GROOVE ARMADA** Jive Electro 41753/Jive ●	Goodbye Country (Hello Nightclub)
8	6	15	**VARIOUS ARTISTS** Robbins 75022	Trance Party (Volume One)
9	10	7	**ATB/GEORGE ACOSTA** Ultra 1081 ●	Trance Nation America Two
10	9	9	**DARUDE** Grooveliscious 106/Strictly Rhythm ●	Before The Storm
11	7	3	**PAUL OAKENFOLD** Perfecto 05/Mushroom ●	Ibiza
12	NEW		**DJ ESCAPE** Grooveliscious 35104/Strictly Rhythm	Party Time 2002 .01
13	8	3	**ORBITAL** FFRR 40878/London-Sire ●	The Altogether
14	13	5	**GIGI D'AGOSTINO** Media 147/Arista ●	L'amour Toujours
15	12	15	**SOUNDTRACK** ● Elektra 62665/EEG	Lara Croft: Tomb Raider

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 2 million units (Diamond). Numerals following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Heatseeker Impact shows albums removed from Heatseekers this week. ● indicates past or present Heatseeker title. ©2001, Billboard/BPI Communications and SoundScan, Inc.

OCTOBER 6 2001 **Billboard**

Hot Dance Breakouts

Club Play

1	**SANDSTORM (THE REMIXES)**	Darude Grooveliscious
2	**LETTIN' YA MIND GO**	Desert Future Groove
3	**HERO**	Enrique Iglesias Interscope
4	**LOST INSIDE OF YOU**	Shalim Crescent Moon
5	**THIS ISN'T MAYBE**	Waldeck Freegate

Maxi-Singles Sales

1	**YES**	Amber Tommy Boy
2	**BREAK 4 LOVE**	The Collaboration Star 69
3	**ELECTRIC AVENUE (THE REMIXES)**	Eddy Grant Strictly Rhythm
4	**FREEDOM**	Twelve Tone Jellybean
5	**TWO REMIXES BY AFX**	Aphex Twin EFA

Breakouts: Titles with future chart potential, based on club play or sales reported this week. ©2001, Billboard/BPI Communications and SoundScan, Inc

LATIN MUSIC 6-PACK
5
BILLBOARD'S ONGOING COVERAGE OF THE LATIN MUSIC INDUSTRY

Changing Face Of Latin Radio

With More Stations Coming On Board, And Its Audience Growing, Regional Mexican Music Is An Emerging Force

BY RAMIRO BURR

The regional Mexican market is flexing its muscles with more radio stations, larger audiences and greater record sales. The music's increasing dominance has been confirmed by RIAA sales and Arbitron reports that reflect the impact of shifting demographics and unabated immigration.

"I was very pleased that it's now out in the open, and that there are a lot more eyes on this genre," says Malú Elizondo, GM of BMG U.S. Latin West Coast operations. "That only makes the market greater and stronger. There are a lot more doors that you're able to open because of this awareness. People are now believing more in this market."

In recent months, officials report changes in radio at three levels: New stations coming on line, existing stations switching formats and many stations, mostly Tejano, blending their music with norteño, banda and other regional Mexican styles.

RADIO INROADS

Every year, more regional Mexican stations are among the top-rated in the country's major markets. The following RM stations are the highest Arbitron-ranking Latino stations in their respective markets: Los Angeles' KSCA, at No. 2; San Antonio's KXTN, No. 3; Houston's KLTN, No. 6; San Diego's KLNV, No. 8; Chicago's WLEY, No. 10; Dallas-Fort Worth's

Malú Elizondo

KLNO, No. 12; and San Francisco's KSOL, No. 14. Driving the format changes are population growth and ratings.

"It's a factor of numbers. Stations are going to gravitate to the highest audience possibility, and, in the areas where Hispanics of Mexican descent are vast, you'll see more stations trying to stake their claim on that audience," says El Dorado Communications VP and station manager Gil Romero. "Here in Houston, we now have six stations—soon to be seven—dedicating the majority of their programming to regional Mexican music."

That seventh station, "Jammin' Oldies" KXYZ 98.5, was purchased by Liberman Broadcasting in July. The new owners changed the format to RM and the slogan to "La Raza." Bob Perry, VP of programming at El Dorado Communications, owners of RM station KLTN and Tejano/norteño KQQK, says the switch is logical. "Most of the Mexican immigrants coming to Houston come from the Monterrey area. They love norteño. That causes the format in Houston to lean very norteño," he says.

In Santa Rosa, Calif., the 114th-largest radio market, with a 12.9% Hispanic population, the Sinclair Telecable company took its AC KGRP-FM "The Grape" station and flipped to RM KXTS "Exitos 100.9" on Aug. 1. "We're pretty excited, because there has not been a local FM Spanish commercial station here for years," says KXTS GM Michael T. Reichert. "It's long overdue, and it is going over great guns. Our phones are ringing off the hook."

Locally, KSAH-AM, formerly a grupero station, was changed

Continued on page LM-3

INDIES LM-3

ARTISTS & MUSIC LM-4

MERCHANTS & MARKETING LM-6

PROGRAMMING LM-10

Vallenato Among New Rhythms Invigorating Reg Mex Market

From Rock To Tejano, Fusion Is Expanding The Genre's Popularity

Vallenato's mix of colorful accordion runs and tropical percussions are among the new rhythms attracting followers in the ever-expanding

regional Mexican market. Other fresh currents include the cumbia-rap of Los Chicos de Barrio and Los Kumbia Kings.

One interesting new strain is the vallenato-rock of Monterrey-based newcomer Celso Piña, whose collaboration with Control Machete has had regional chart success. Piña's WEA Mex/MCM CD *Barrio Bravo* features the single "Cumhia Sobre el Rio (Suena)," with guests Control Machete and King Chango's Blanquito Man. The rock-flavored cumbia reached No. 1 on San Antonio's regional Mexican KLEY-FM.

"We are seeing fusions between vallenato and rock, like Celso Piña's recording with Mexico's legendary rockers Molotov, Alex Lora from El Tri and others," says KLEY PD Danny Garcia. "One band mixing these two genres well is [rock band] El Gran Silencio."

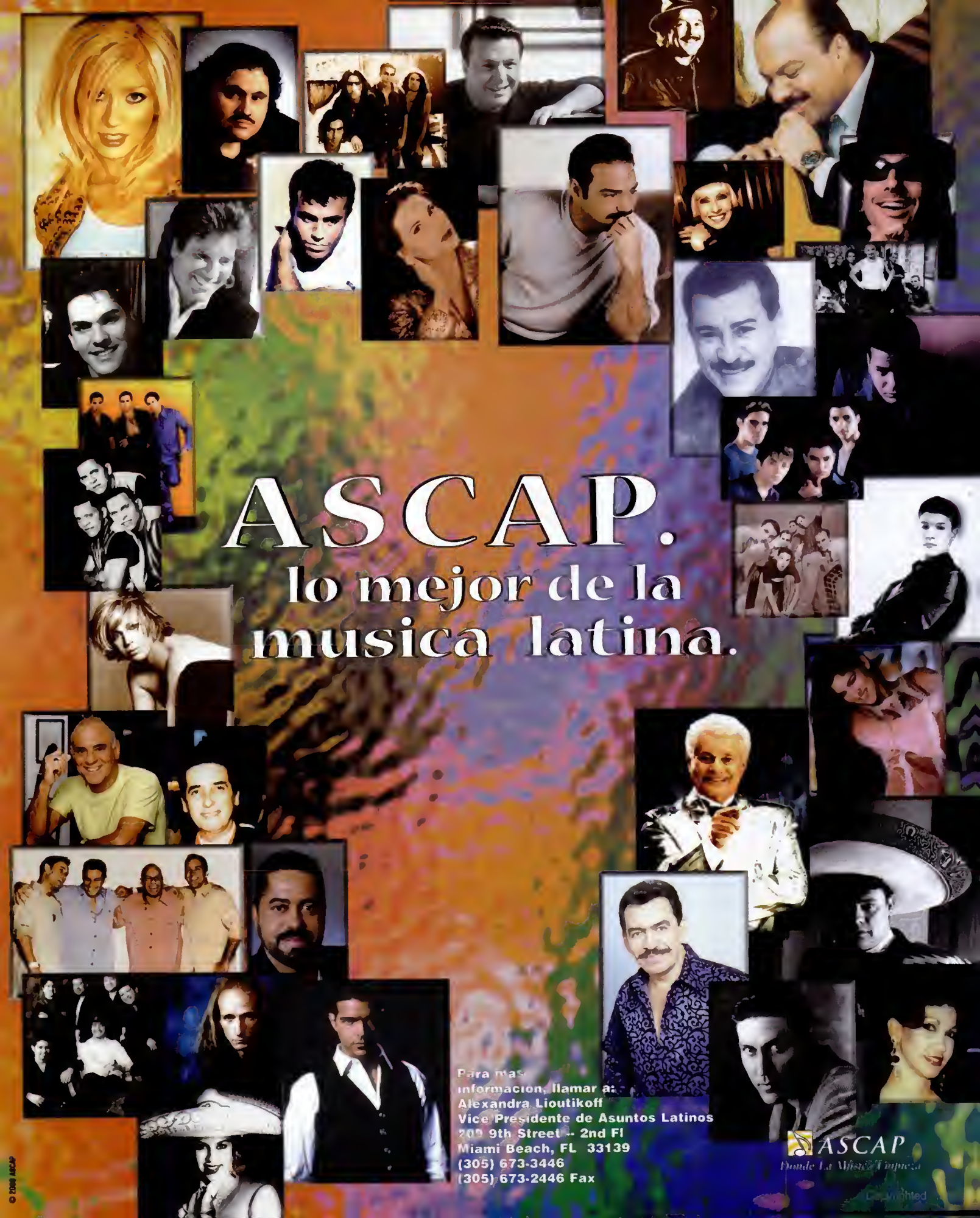
Meanwhile, other labels bolstering their vallenato rosters include Disa, which increased its vallenato acts from one in 1993 to seven this year, including Los Angeles Azules, Los Vallenatos, La Tropa Vallenata, Chon Arauza and Los Askis. Fonovisa's Los Angeles de Charly are also on the charts with the title track to their latest album, *Un Sueño*.

TEJANO FUSIONS

Vallenato's expanding popularity has influenced several Tejano groups, including Peace Rock's Pete Astudillo y

Futuro and Tejas Records' Los Desperadoz and Ramiro Herrera. It also pops up on "No Puedo Vivir Sin Ti," the new single from Fonovisa's Matamoros, Mexico–based Grupo Mojado.

Continued on page LM-10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LATIN MUSIC 6-PACK

LATIN RADIO

Continued from page LM-1

to "Norteño 720" in January. "We switched to norteño and banda, and the results have been very positive, going from worst to first in time spent listening in the whole market," says KLEY-FM and KSAH-AM PD Danny Garcia.

Joey Records VP Joey López is not surprised at the station shuffling. "The regional market is definitely growing as more station PDs are willing to make the change," he says. "Anywhere you find big radio not responding to the RM format, just wait a while and a small John Doe will open such a station."

MIXING IT UP

On a different front, format blending has become another tool. For example, at KLEY-FM, pro-

Joey López

grammers mix Tejano, norteño and banda freely. Bands are also morphing their sounds. "Groups like Intocable and Masizzo led the way toward the regional norteño sound, and now even the hardcore Tejano acts like David Lee Garza and Emilio are putting out the regional sound," says Garcia. Meanwhile, Mexican groups like Control, Tigrillos, Atrapado and others are fusing their norteño rhythms with a Tejano-ized sound.

Despite the good news, conservative playlists remain a bane for promoters.

EMI Latin RM division VP/GM Miguel Trujillo says with RM stations' ratings success comes the increased rigidity of mainstream top 40 practices. With increased competition, "it has become more and more difficult to have spaces available, especially for new talent, since nowadays radio has adapted practices such as research," he says. "I believe that research is good if it is used as a tool, not as a final answer as whether to program or not to program a song. We need to focus on making music they can't afford not to play."

GROWTH DRIVES CHANGES

All these changes are being driven by impressive numbers tallied by the U.S. Census, RIAA and Arbitron. These numbers can only help RM ratings go higher, says

Miguel Trujillo

Perry. With the fall 2001 book, Arbitron will be using new Census data that shows a 58% increase in the U.S. Hispanic population between 1990 and 2000, to 35 million. "Since the Census is only done once every 10 years, we have to wait for that 10-year report to get an accurate read," Perry says. "And, in many markets, they are discovering that the percentage of Hispanic listeners is much higher than anyone guessed." Perry believes that, as more Hispanic households will be part of the sample, their music preferences will be better reflected in the Arbitron ratings.

"From the latest [Census] reports we've heard, Mexicans account for 58% of the 35.3 million Latinos [in the U.S.], so, consequently, regional Mexican music has a guaranteed audience, virtually anywhere in the U.S."

—Joe Trevino, Hollywood Records Latin

A recent U.S. Census Bureau report indicated approximately 44% of the nation's immigrant population of 30.5 million arrived in the United States in the 1990s. More of these immigrants came from Mexico than anywhere else. Also, nearly 29% of the foreign-born population, or 8.8 million, came from Mexico, the survey estimated. Urban Insitute demographer Jeffrey Passel told MSNBC that the illegal immigrant pop-

Continued on page LM-13

Emergence Of Indies

Smaller But Potent, Independent Latin Labels Maintain Chart Presence

By Ramiro Burr

While the indies have only a fraction of the majors' enormous marketing and promotional power, over the past 12 months they have managed to beat the odds with breakout triumphs by the likes of Palomo, Rogelio Martínez and El Chichicuilote. These acts prove that indie labels like Disa, Cisne and Lideres still have the ability to push artists onto the charts. In the Tejano market, the scaling back of major-label rosters has provided an opportunity for indies like Freddie, Tejas and Hacienda to find new gold.

Rudy Trevino, producer of the syndicated radio program *Tejano Gold*, points to the respectable sales and airplay notched by Freddie act Jimmy Gonzalez y el Grupo Mazz, which was signed to EMI for 11 years. "Now they're doing very well with the granddaddy of indies, Freddie Records," Trevino says. "While some industry insiders consider this a down slide, it's really a good sign that the independents are a nice little profitable enclave." Gonzalez's 2000 CD, *Quien Iba a Pensar*, was nominated for best Tejano album at this year's Grammys and is nominated for a Latin Grammy, and won album honors at the 2001 Tejano Music Awards.

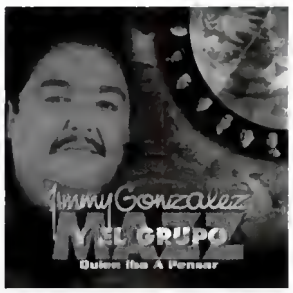
Former La Mafia guitarist Leonardo Gonzales' new group, Los Magníficos, was also signed by Freddie and received a Grammy nod for *Siempre Cuenta Conmigo*, which spun off the hit cumbia "Que Vas a Hacer." Meanwhile, Freddie's Ramon Ayala is also a perennial chart contender.

Among indies posting impressive chart positions in Billboard are Disa's Grupo Bryndis, with *Historia Musical Romantica*; Palomo, with *Fuerza Musical*; Lideres' Chichicuilote, with *12 Chichicuilotazos con Banda;* and Discos Cisne's Rogelio Martinez, with the single "Amame." Disa was formerly distributed by EMI Latin, but the departure of EMI Latin president Jose Behar precipitated a P & D deal with the new Univision Music label, which Behar heads.

THE INDIE ADVANTAGE

Seven Rivers Music Corporation president/CEO Jose Rosario says independents are like farm teams: "Indies tend to focus more on artist development and discovering new talent that is later signed to major labels, or the major labels buy out the little guy once the indie has a recognized stable of artists." For example, Sony recently signed Tejano/norteño artist Michael Salgado, who in 1994 scored the chart-topping single "Cruz de Madera" after struggling for a few years on San Antonio–based indie Discos Joey.

Rosario, a former Sony Discos executive, has made a little noise with Seven Rivers, which Fonovisa distributes. His acts include La Conquista, Implakable, Andrea, Lupita Imperial, Lupe Barrera,



Jose Rosario

Martin Mendez and former Mariachi Vargas singer Manuel Vargas, who is nominated for Best New Artist at the Latin Grammys.

GMP Music Inc. president Jesus Guillen says indies have more flexibility: "We don't have the large payroll of those companies. An independent company can open and close whenever it wants to. Also, you can negotiate with any large company." Conjunto Primavera's latest CD, *Ansia de Amar*, reached No. 1 on the Top Latin Albums chart and generated the No. 4 single "No Te Podias Quedar." The San Antonio–based GMP's roster also includes Los Colombinos, Bugarin, Grupo Zeus and Pirámide.

Meanwhile, Corpus Christi's Hacienda Records has enjoyed regional success with Victoria y sus Chikos and Peligro, whose respective songs "Prepárate" and "Marisol" have charted on Tejano stations. Hacienda president Gilbert Andrew Garcia argues that indies' success makes them choice picks for P & D deals and/or acquisitions. "We see a continued consolidation of the business, as large media conglomerates look for Latin music content. Indies and indie catalogs will be prime acquisition targets," he says.

Another veteran indie, Joey Records, has sparked interest with

Gilbert Andrew Garcia

Los Garcia (also billed as Cuatro Vatos Locos), who won Most Promising Band and Best Conjunto Album for *Los Garcia de Jimmy Garcia* at the 2001 TMAs.

SMALLER IS BETTER

Others maintain that indies will thrive because they are leaner and more nimble.

"A smaller company can promote these artists and still make a profit," says Velasquez Productions producer/engineer Gilbert Velasquez. "These labels are picking up the pieces where some of the bigger labels have dropped off. For example, Tejas Records picked up Ram Herrera, Latin Breed, Shelly Lares and Desperadoz. They were dropped because they just weren't selling [enough]."

Gil Romero, VP and station manager with El Dorado

Continued on page LM-12

LATIN MUSIC 6-PACK

NEW PLAYERS

Developing Young Talent Is An Investment For The Future

Scouting for new artists is a constant priority for record labels who see young acts as important investments. Most label executives believe today's raw talent can become tomorrow's heavy hitters. "You always have to be looking for new, and especially young, artists to develop," says Abel De Luna, senior VP of Sony Discos' regional Mexican division. "We need to maintain the ones who are already at the top, but it's very important to develop new talent, because they're the stars of tomorrow."

Miguel Trujillo, VP/managing director of EMI Latin's regional Mexican division, agrees. "That's what will keep us alive and in business, from record companies to radio stations and everything in between. This is the only way to keep the music business going forward, not only for regional Mexican music, but for every genre," he says.

Following is a sampling of the freshest and most promising new artists on the scene.

ATRAPADO
(Freddie)

The grupo's 2000 CD, *Atrapando Tu Corazon*, was nominated for a Grammy and reminded people that the tropical cumbia genre still had life. The group is heavily influenced by Rigo Tovar, whose "Como Será la Mujer" was successfully reworked by Atrapado.

CELSO PIÑA
(WEA Mex/MCM)

This 47-year-old accordionist from the working-class Monterrey, Mexico, barrio of Colonia Independencia, who throughout most of his 21-year career has been an obscure figure in regional Mexican music, is enjoying an incredible breakthrough with his 2001 release *Barrio Bravo*. A lavish production by reg Mex standards, the album includes liner notes from noted Mexican author Carlos Monsivais and guest appearances/production from Control Machete, Café Tacuba, El Gran Silencio, Jose Guadalupe Esparza and La Firma.

EL ORIGINAL DE LA SIERRA
(Univision)

Also billed as Jessie Morales, he's not from La Sierra—he was born and raised in L.A. The norteño/corrido singer's first CD, *Homenaje a Chalino Sanchez*, debuted at No. 1 on Top Latin Albums in July. Morales explains the appeal of Sanchez, who was gunned down after a 1992 concert in Culiacan, Sinaloa: "He was very simple, and had a tremendous voice. No one paid him any attention until he died. Later, people recognized that he was a great singer."

Grupo Control

GRUPO CONTROL
(EMI Latin)

Incorporating choreography into a fast-paced norteño show was the inspiration of this seven-man group. Based in the Rio Grande Valley but originally from the town of Control in the border state of Tamaulipas, Mexico, the group has been a top draw with both norteño and Tejano audiences, opening for fellow crossover stars Intocable at the 2001 Houston Livestock Show & Rodeo. Control's sophomore set, *Fuera de Control*, is a raucous set of uptempo cumbias and rancheras led by the title track. As musical director Jose Guadalupe Degollado explains, "We're norteño-progressive—progressive because of the show we do, and for our way of dressing."

Continued on page LM-6

ARTISTS & MUSIC

LOS TIGRES TRIBUTE: Blending rock and alternative Latin music with regional Mexican is in vogue, following Celso Piña's latest release, *Barrio Bravo* (WEA Latina), on which he collaborates with the likes of El Gran Silencio, Control Machete and Café Tacuba. Now, Fonovisa is readying a rock tribute to Los Tigres del Norte, featuring acts like Julieta Venegas, Café Tacuba, Maldita Vecindad, Los Lobos, El Gran Silencio, Botellita de Jerez, Ely Guerra, Titán, La Barranca, Los Fabulosos Cadillacs and Molotov. All bands are recording covers of Los Tigres originals, with the exception of Café Tacuba, which is contributing a new track.

Los Tigres

Although the album will be released before year's end, Tigres leader Jorge Hernández says, "We're planning a launch concert for January or February in Mexico." The show would feature Los Tigres with some of the bands that play on the album.

In other Los Tigres news, the band will play a Christmas concert in Korea for the U.S. Armed Forces. "This is our third year doing this," says Hernández, noting that the group played last year in Italy and Germany, and in Japan previous to that.

GOING CLASSICAL: Cuban pianist Chucho Valdés was nominated for a Latin Grammy in the jazz category, but his next project will be of the classical kind. Valdés has said he plans to record an album of his own classical works to be released on Virgin. Stylistically, they range from impressionistic ("I love Debussy," he says) to romantic and modern. Valdés will premiere his works with the Buffalo Symphony Orchestra in October. "It will be a world premiere," says the musician, who arranged the works for piano quartet (piano, bass, drums, percussion) and orchestra.

SHAKIRA'S LAUNDRY: Colombian pop/rock chanteuse Shakira came up with more than just the title for her upcoming English-language debut on Epic, *Laundry Service*. "The real reason for the name is, during this entire year, I was dedicated to my two passions: music and love," says Shakira. "And I felt it was a sort of rebirth that cleansed me. It's the best combination—love and music—just like a laundry service."

The album, which executives expect to sell in the millions, includes four Spanish-language tracks, including a Spanish version of the single "Wherever, Whenever," as well as an English version of Shakira's Spanish hit "Ojos Así" (Eyes Like Yours).

NEXT BIG THING: Yes, you may call him the new Roberto Carlos. That's what Carlos himself is saying about Alexandre Pires, the front man of the hugely successful Brazilian band So Pra Contrariar, who is now branching out on his own, in Spanish. "To me, it's a great honor to be compared to Roberto," says Pires, whose eponymously titled Spanish-language debut was released by BMG this fall. "He's our king, and a great musician and composer."

Pires garners comparisons thanks to his velvety voice and romantic repertoire. If he succeeds, he will be the first Brazilian since Carlos to truly make a big impact on the Spanish-language market. "This will work because he's already sold over 800,000 units in the Latin region," says Jorge Lopez Doriga, VP marketing BMG, Latin region. "He has great awareness in all parts of the territory, and this album is full of hits—Latin hits. We really believe he's the next big [Latin] artist."

As for Pires, he says he's willing to sacrifice his popularity in Brazil—at least for the time being—if it helps take him to the next level. "I know I'm not as important abroad as I am in Brazil," he says. "But my priority now is the international market."

FERNANDEZ ON THE RISE: Mexican singer Pedro Fernández has been performing non-stop in Mexico, where he's playing at palenques three to four times a week. The former child star has seen a resurgence in his popularity, thanks to his Latin Grammy-nominated album for Best Ranchera Album and for the single "Yo No Fui." While the song didn't hit No. 1 in the U.S., it has carried Fernández to unprecedented success in markets such as Chile and Colombia, gaining sales of 600,000, according to Universal.

"It was a double-edged sword," says Fernández of the single once popularized by Pedro Infante. "You don't know if the audience is going to take it as an insult." In fact, it's done so well, Fernández is exploring the possibility of recording an English-language version.

INSTRUMENTS AND A CAPELLA: Brazilian boy band Twister is hoping to replicate its success north of the border with the Spanish-language release of its eponymously titled debut, put out in the U.S. and Mexico by Melody, Fonovisa's new pop imprint. Released in Brazil by indie Abril music, the group was conceived by Abril chairman Marcos Maynard, who launched a nationwide search to find versatile musicians.

"Each one plays an instrument, and they don't use a single back-up singer. All the harmonies are theirs," says Christian De Walden, who produced the Portuguese- and Spanish-language albums. "You know how they broke in Mexico? They played an a capella showcase at the Hard Rock Café. Everyone was shocked." In fact, Twister was the group chosen to perform on the soundtrack to the upcoming soap *El Juego de la Vida*, which started airing on Televisa in September. The track will be added to a new pressing of the album.

HONING HIS SKILL: After showing the world just how well he can do as a bandleader, as evidenced by the extraordinary success of the Kumbia Kings' latest album, *Shhh...*, A.B. Quintanilla is now expanding on his production skills, as well. Quintanilla, who has produced for several artists in the past, just finished an album for Los Guardianes del Amor, who record for Fonovisa. ■

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NEW PLAYERS
Continued from page LM-4

LA CONQUISTA
(Seven Rivers)

This is one of a very few norteño groups in which not only is the vocalist female, but the musicians are, too. The Monterrey quintet's debut, *Entre la Espada y la Pared*, features the bright cumbia title track.

LA COSTUMBRE
(Hollywood)

Fusing norteño instrumentation with intelligent lyrics and pop melodies, this quartet from Zapata, Texas (Intocable's hometown) has been doing well with the cumbia "Y Ya Despues," the first single from its sophomore set, *Dejame Ser*. "Our harmonies on the album give it a unique sound. We show a lot of feeling and emotion in the songs," says vocalist/accordionist Manuel "Edgar" Lujan.

LA FIRMA
(Sony)

Vocalist Luis "Louie" Padilla has written songs for Grupo Limite, La Mafia and Bobby Pulido, all acts that have had true success on both sides of the border. So it's not surprising that Padilla was able to create some of his own crossover magic on the Monterrey-based group's 2000 debut, *Para Recordar*, which contains a pop and a norteño version of the hit ballad "La Llamada." According to Padilla, "We have accordion and bajo sexto that are instruments for a norteño, regional group. We have the keyboards, which are heavily used in Tejano, grupero and tropical groups."

LEONARDO GONZALES Y LOS MAGNIFICOS
(Freddie)

After an acrimonious split with La Mafia in 1998, Gonzales put together a new group of experienced musicians, including former La Mafia bass player Adolfo Alonzo. Not straying too far from his former group's Tejano-pop sound, he scored with the ethereal cumbia "Que Vas a Hacer" from his Grammy-nominated debut, *Siempre Cuenta Conmigo*.

LOS GARCIA/4 VATOS LOCOS
(Joey)

Decked out in zoot suits, this conjunto from Eagle Pass is known for its rhythmic polkas, retro-conjunto sound, bottom-heavy grooves and vocal harmonies that recall Tony De La Rosa and Conjunto Bernal. *La Rayita*, the band's most recent release, features the single "Los Dos Carnales." The group won Most Promising Band at the 2001 Tejano Music Awards.

LUPILLO RIVERA
(Sony Discos)

Born in L.A., this charismatic 29-year-old singer is the most successful of the many West Coast artists strongly influenced by the late Chalino Sanchez. Pedro Rivera, his father, founded independent label Cintas Acuario and recorded several of Sanchez's albums. Rivera's latest CD, *Despreciado*, is a banda-style album that reached No. 1 on Top Latin Albums and whose title track reached No. 11 on Hot Latin Tracks in August.

MANUEL VARGAS
(Seven Rivers)

A former member of the legendary Mariachi Vargas, this 29-year-old singer from Tecalitlan, Jalisco, received a 2001 Latin Grammy nomination for Best New Artist on the strength of his debut, *Por Amor*.

PALOMO
(Disa)

Breaking big with the No. 1 regional Mexican airplay hit, the romantic polka "No Me Conoces Aun," this six-man, Monterrey-based norteño outfit is also moving up the Top Latin Albums chart with its second release, *Fuerza Musical*.

SOLIDO
(Freddie)

Delighting Tejano audiences with its vocal harmonies and norteño fans with its rural bajo sexto and accordion-rooted sound, Solido picked up a Grammy nomination for its debut CD, *Hasta la Cima del Cielo*. The five-man group is based in the border town of Roma, Texas.

VICTORIA Y SUS CHIKOS
(Hacienda)

The 15-year-old singer and accordion player Victoria Galvan, from Corpus Christi, has been getting good reviews for her debut, *Preparate*, which spun off a regional hit with the romantic title cumbia. Galvan appears in the new PBS documentary *Accordion Dreams*. —*R.B.*

MERCHANTS & MARKETING

MID-YEAR FIGURES: The Recording Industry Association of America's (RIAA) mid-year statistics for Latin music indicate the genre experienced a tiny decline in the number of net shipments compared to mid-year 2000. However, the dollar value of shipments increased from $324.9 million at mid-year 2000 to $329.3 million at mid-year 2001.

A look at the music-format breakdown indicates that net shipment numbers fell due to a sharp decline in cassette and video sales. However, demand for CDs grew, from 76.6% of the Latin music market at mid-year 2000 to 84.5% at mid-year 2001, an 8% increase. The dollar value for CDs grew accordingly, from $269.9 million to $292.4 million.

The RIAA's genre breakdown shows that regional Mexican and tejano music are, once again, at the top of the heap, representing 52% of all shipments for the first half of 2001. Pop and rock followed with a reported 33% of the dollar value of Latin shipments and tropical with 14%.

UNIVERSAL MEXICO GETS ON THE DANCE FLOOR: Banking on what it sees as a burgeoning market for dance music, Universal Music Mexico has launched Asterisco, a label dedicated exclusively to dance and electronic music.

"The idea is to release a lot of material that's released in Europe but is not readily available in Latin America," says Pablo Camarena, A&R and marketing manager for Universal Mexico's dance division. "Most of the music is dance and electronica, most of it isn't in Spanish."

asterisco

"There's a growing taste for dance and electronica in Mexico," he adds, explaining the choice of market. "DJs are increasingly important, with labels actively seeking them out, and Mexico has become an important door for this movement." Although Asterisco will initially be marketed only in Mexico, it may eventually expand to other areas in the Latin region.

MOCK 'N' ROLL GOES WEST: New indie label Mock 'N' Roll, which opened operations earlier this year and has released El General's new album, is opening offices in Los Angeles with hopes of expanding its regional Mexican repertoire. Mock 'N' Roll L.A. will be headed by former Universal executive Rogelio Macín, who has already signed its first act: Norteño artist Joel Elizalde.

"I think there's a shortage of professional people providing good promotional strategies and artist development in the regional Mexican field," says Macín. "And we're going to put together a team of professionals who will deliver."

Raul Vásquez

PERFORMANCE RIGHTS IN MEXICO: Starting in mid-August, Somexfon has been recognized as the official record companies' performance-rights association in Mexico. As such, Somexfon will be responsible for monitoring and collecting performance rights for all the record labels in the country—both major and independent—from various distribution channels. The creation of Somexfon came about after a three-year joint effort between Amprofon (representing the majors) and Pronafon (representing independents). It also has the blessing of Inda Autor, the organization that represents authors' performance rights.

"It's significant because, in Mexico, which is a huge territory, record labels have never exercised the right to collect from public performances," says Raul Vásquez, regional director of IFPI Latin America. "This recognizes the rights of record companies. And, because of the advent of the Internet, this type of revenue stream will be extremely important for record companies." According to Vásquez, negotiations are under way to determine fees.

ABSOLUT LATINO: Absolut Vodka has announced its first major foray into the Hispanic community with a two-concert series dubbed Absolut Latino. The first, which took place Aug. 29 in New York City, featured tropical artists Huey Dunbar and Toño Rosario. "This is the beginning of our efforts to market to the Hispanic community," says Absolut marketing director Jim Schleifer. "We will continue marketing our brands through various public-relations events as we move forward into 2002." Schleifer wouldn't specify what those events were, or even if they were musical. "I will tell you this," he says. "We are committed to this marketplace."

LIDERES' TRAVELING CIRCUS: Líderes Entertainment Group, Inc., whose holdings include the Líderes record label, will launch a multi-entertainment celebration in conjunction with Total Compass Entertainment, LLC called Circo Fantástico! beginning in November. Ciro Fantástico! is a traveling show that will feature music, comedy and other

entertainment that will travel throughout the U.S. and be performed in a 2,500-seat tent. The show will go to predominantly Latin communities for a 30-week period and, at each stop, will partner with charitable organizations aimed at helping children. A portion of proceeds, as well as tickets to the show, will be donated for a total value of more than $1 million. ■

Carla Hay, Leila Cobo and Jill Pesselnick contributed to this report.

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VALLENATO RHYTHMS

Continued from page LM-1

The title track to Astudillo's new album, *El Rey del Ritmo*, is "a fun style of music," Astudillo says. "It's like dance music for Mexican and Latin people, kind of like pop-dance music for Americanos. It's a very contagious rhythm. It's almost tribal in a way. It just captivates you and makes you want to dance."

Pete Astudillo

In addition, the title track from veteran Ram Herrera's debut CD on Tejas Records, *Ingrata*, is a rollicking vallenato/tropical/Tejano fusion. Meanwhile, Los Desperadoz recorded the original vallenato-flavored cumbia "Bailadora" on its new CD *Desde el Corazon*.

Retailers have also noticed an increase in vallenato music sales. "Vallenato with a regional Mexican beat has increased over the past few years," says Isabelle H. Salazar, senior Latin buyer, Wherehouse Music/Tu Musica in Los Angeles. "You have exceptional groups like Angeles Azules, Rayito Colombiano, Celso Piña and Angeles de Charly, to name a few, which are now recognized as top sellers."

AT THE ROOTS

Vallenato is indigenous to Colombia's Atlantic coast. Throughout that country, vallenato—like that other Colombian rhythm, cumbia—continues to be as much a part of the cultural and social fabric as blues, jazz and rock'n'roll are in the U.S. However, cumbia and vallenato are also Colombia's most popular and best-selling musical forms. Although folk-based, the genre received an international boost when Colombian accordionist Aniceto Molina, on Joey Records, helped popularize it in Mexico during the 1970s with his former group, La Luz Roja de San Marcos.

"Aniceto Molina is the pioneer when it comes to vallenato music in Mexico and the U.S.," says Garcia. "His arduous effort has spawned the new crop of vallenato and vallenato-influenced acts we see today."

The music gained popularity in Mexican urban centers in the early 1980s, when other artists, such as Los Angeles Azules and Celso Piña, began emulating Molilna. Azules was formed in the impoverished Ixtapalapa area of Mexico City, which was recently in the news as the scene of the Mexican capital's first mob-vigilante killing in years. Piña comes from Monterrey's working-class Colonia Independencia and has been dubbed "El Cacique del Cerro de la Campana," which literally means the strongman of a squatters' barrio.

Thanks to Carlos Vives' 1993 landmark CD, *Clasicos de la Provincia*, the vallenato movement was thrust into the mainstream as Vives' single "La Gota Fria" cracked the Billboard charts. Vives is presently working with Emilio Estefan Jr. on an album set for release this fall.

URBAN FUSIONS

Another new sound making an impact is the cumbia/rap movement, led by the Torreon, Coahuila–based Chicos de Barrio. The group's latest WEA Mex/MCM CD, *Dominando y Controlando*, has generated the uptempo tropical/vallenato cumhia single "El Baile del Gavilan." Los Chicos have been packing dancehalls along the Southwest for the past 18 months with an approach that combines traditional big-horn sonora cumbia with rap and an urban look.

"It's like tropical music fused with hip-hop and rap. We also put in salsa and vallenato," says Los Chicos vocalist Dimas Maciel. "On 'El Baile del Gavilan,' we came up with a new idea, because people

Continued on page LM-12

PROGRAMMING

MTV ESPANOL: MTV's Latin music channel for the U.S. is reinventing itself in an effort to increase distribution and serve the growing needs of the Latin marketplace. Beginning Oct. 1, MTV-S has been renamed MTV Español and will implement a campaign to reposition itself as an essential channel to reach a Spanish-speaking audience, say network executives. According to the network, MTV-S is available in about 3 million U.S. households, primarily on digital cable and satellite TV.

The difference between MTV-S and MTV Latin America is that the latter is seen outside the U.S., and a great deal of MTV Latin America's playlist consists of Anglo artists and English-language videos. By contrast, the programming on MTV-S is almost entirely of Hispanic artists and Spanish-language videos, more closely resembling that of competing network HTV.

Like MTV, its English-language counterpart, MTV-S has a core demographic of 12-to-34-year-olds. The channel plays primarily pop and rock. "We're targeting an audience that's mostly bilingual," says MTV digital VP Eric Sherman. "These are music fans who are exposed to [English-speaking] artists on a regular basis through other media but watch MTV-S for music they can't really see anywhere else."

MTV Español's first regular program will be *The Red Zone*, an adaptation of the radio show by the same name which will be produced by Tomás Cookman.

THE WORLD OF MUN2: Telemundo Cable has launched a new network geared toward 18-to-34-year-old Spanish-speaking U.S. viewers. The mun2 entertainment network (whose name is a play on words of "mundos"—worlds) is expected to reach 2.8 million U.S. Hispanic households with its lineup of young-skewing, Spanish-language music-video programs, sports, games, comedy shows and dramatic series.

The idea for mun2 began to be formulated when Telemundo Cable, which owns the news and entertainment channel Telemundo Internacional and distributes the music-video channel Videorola in Mexico, acquired the largely female-oriented GEMS network in May 2000. Telemundo Cable president Manuel Abud spearheaded heavy research efforts to determine what to do with the network, and hit on the fact that young Hispanics are a growing population sector that also has increasing buying power.

"There's nobody really targeting that audience," says Abud. "We had a great platform to start with, and we went for it." Mun2 specifically boasts an array of music programs that range in format and scope, with different shows targeting different genres, from regional Mexican to folk.

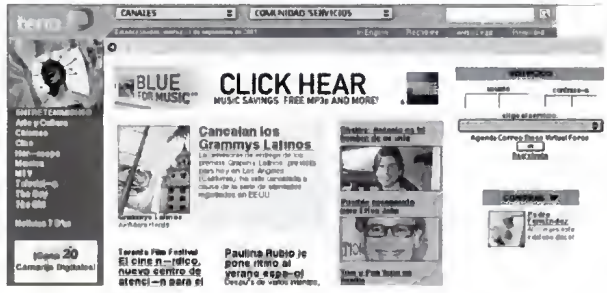
POP ART EXPANDS: While the Argentine record industry flounders in the midst of an economic depression, concert-promotion company Pop Art Agency has flourished thanks to a series of major international concerts (Backstreet Boys, Aaron Carter, The Cult) and major local shows. On the other hand, Pop Art is also doing well with record label Tocka Discos, which is distributed by Universal Music Argentina. The company has also launched Pop Art Discos, whose first release was alternative-rock band Babasónicos 10th album.

Founder Roberto Costa says that the impact of the deep Argentine recession and new taxes on concerts made him decide to put more emphasis on the record division. "Due to these difficult economic times, I chose to work with projects that demand smaller investments, and there is an excellent synergy between the agency and the record company. Large festivals are now better as mid- and long-term plans," he says.

Those "large" concerts include the new Hot Festival, whose first edition this year drew 65,000 people to see R.E.M., Beck, Oasis and Neil Young, among others, to three days of concerts. A second edition has been planned for March 2002.

CIE TARGETS U.S.: Mexican giant conglomerate CIE has opened offices in Miami with eyes set on expanding its activities in the U.S. Although CIE Entertainment USA has been operating in New York, its Miami offices will allow it to more specifically target the Hispanic market. The company is gearing up to develop what senior VP of marketing and sponsorship Hernand V. González Jr. calls "entertainment properties." These include concerts, events and sponsorships in the U.S. "The most important thing here is sponsorships," says González, who was previously in CFA and helped secure Mazola as a sponsor of Christian's latest U.S. tour. "My expertise is getting corporations to use music as a vehicle to reach the Hispanic consumer."

ONLINE ROCK CONTEST: Internet portal Terra.com is sponsoring a 15-date series of Latin rock shows and a contest titled Terra Rock. The series kicked off Sept. 15 at the El Rey Theatre in L.A. and will continue for three consecutive months in several Southern California nightclubs, among them the Roxy Theatre, the Palace, JC Fandango and the Knitting Factory.



Terra Rock aims to showcase local Southern California bands and give them promotion through Terra.com, as well as through local media. Finalists will be decided upon according to votes received on Terra.com, with the winner receiving $5,000. Established acts will also be invited to perform at each showcase, with Los Pericos and Aterciopelados playing for the semi-finals and David Summers y Hobre G playing during the finals. Terra Rock is produced by Javier Castellanos, president of Southern California concert promotion company Ñ Concerts. ■

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Top 10 Favorite Artist Picks — September 14, 2001

The Most Popular New Talent On Broadband Talent Net

#	Artist	Genre	Weeks On
1	Merge	Rock, Alternative	16
2	Brickfoot	Pop, Rock	42
3	King Ring Nancy	Rock, Hard Rock	1
4	Gregory	Pop, Urban	6
5	Alexz Johnson	Pop	51
6	Clove	Pop, Rock	9
7	Christos	Pop, Dance	21
8	The Voyces	Rock, Alternative	9
9	Roman Von Feeser	Pop, Dance	7
10	Aravia	Pop, Dance	6

Weekly results are based on votes cast by Broadband's registered online audience for any artist featured on the site. Votes are limited to one vote per artist per user. Top 10 position is determined by the average of all votes received.

Radio Play Favorite Song Requests — September 14, 2001

The Most Listened-to New Tracks On Broadband Talent Net

#	Composition, Artist	Genre	Weeks On
1	Again, Amber Rose	Pop, R 'n B	9
2	Broken, Merge	Rock, Alternative	15
3	Angel Lover, Trinity	Rock, Pop	2
4	Surprise Ending, Brickfoot	Pop, Rock	43
5	Whoo Raah, Kongregashun	Hip Hop	2
6	Soul, Cayley Monte	Dance, Electronic	16
7	The End, Four Daze	Hard Rock, Rock	15
8	Faith, Kristina Kovac	Pop	10
9	What's In It For Me?, The Vermin	Punk, Rock	3
10	Crazy, Mr. Vein	Rock, Hard Rock	36

Weekly Radio Play rankings are based on audio access requested by the site's registered and unregistered online audience for any composition featured on the site.

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LATIN MUSIC 6-PACK

VALLENATO RHYTHMS

Continued from page LM-10

have been dancing with that [old] step for several years." Entertainment attorney David Garcia Jr. believes Los Chicos' sonic fusions may be the "future of crossover, with great potential for remixes and airplay on the big-city pop stations, where spins really add up due to population figures."

Other artists combining traditional forms with an urban attitude are Sony Discos' Lupillo Rivera and Univision Music's El Original de la Sierra (aka Jessie Morales). They are the leading edge of a new movement called the Chalinistas, which also includes Dueto Voces del Rancho and Chalinillo. Rivera's *Despreciado* and El Original's *Homenaje a Chalino Sanchez* reached No. 1 on Top Latin Albums.

Both sing in the rough, slurred style of their idol, the late corrido singer Chalino Sanchez. The singers dress in norteño outfits but were raised in L.A. and display R&B/hip-hop style materialism with cars, jewelry and bald pates as part of their street persona. In fact, Morales says he's planning to release a rap album in English around the end of the year.

Morales also says Sanchez's appeal was his ability to write songs that directly dealt with the Mexican immigrant experience. "I respect Los Tigres, but it was never like Chalino Sanchez's music. It was pura raza. Just corridos and songs of the real people of the pueblo that struggled in their way of working, in drug trafficking. He composed songs about tragedies, deaths of young people in the street, whose families asked him to do songs. He was more raza than Los Tigres or Los Tucanes."

Sony Discos' RM division senior VP Abel De Luna believes what sets these singers apart are their U.S. roots. "Now it's more important that you announce that the artist was born or raised in the U.S.," says De Luna. "You build your base from here. In the past, you started out in Mexico, and later you entered the U.S. market. Now we're exporting talent and hits made in the U.S. to other countries."

OTHER NEW SOUNDS

Other movements include mariachi's resurgence. For example, Pepe Aguilar's utilization of modern arrangements on his CD *Lo Grande de los Grandes*, which includes the ranchera single "Esclavo y Amo," reached No. 1 on Los Angeles' Spanish AC station KLVE-FM. Jose Rosario, president/CEO of Seven Rivers, believes mariachi has growth potential. "The trend has been bubbling underground in the U.S. through the academic mariachi programs, [it is] possibly the only regional Mexican genre taught in American high schools and colleges," he says.

In Houston, a popular style called tierra caliente has emerged. "It's music indigenous to areas of Mexico that include and surround Michoacan," says Gil Romero, VP/SM for El Dorado Communications in Houston. "It's similar to banda, but with its own flavor. Groups like Beto y Sus Canarios and La Dinastia de Tuzantla lead the pack. These two groups co-headlining in Houston will guarantee you anywhere from 3,500 to 5,000 people at a dance at no less than $25 a pop. —*R.B.*

INDIES EMERGE

Continued from page LM-3

Communications, says the majors are unwilling to take the gambles that indies do. "The majors are driven by large numbers that make it more difficult for them to take risks on developing new talent," he says.

New indies with notable success include Catalina's Marcos Orozco (*Simplemente Marcos*), Luxor's Rodeo (*Rodeo 2000*) and Northstar Entertainment's Eterno (*Myth or Magic*).

Universal Latin Agency booking agent Bill Angelini says major-label roster cuts have handed some indies an automatic advantage. "The expenses associated with the promotion of a new artist are lower because of the previous record companies' efforts," he says.

DIY TREND

In the wake of Tejano's slowdown, several artists have gone the do-it-yourself route, establishing their own labels—for example, Pete Astudillo of Peace Rock, Roberto Pulido of Primo Records, and Ruben Ramos of Revolution. "I'm a hands-on kind of guy," Astudillo says. "I'm not the kind of guy who likes to sit at home and wait for things to happen. When I did this product, I pitched it to several people, and a lot of people wanted it. But nobody wanted to pay, because everybody would give us the same thing: 'Tejano is dying. Tejano is not where it's at.'"

Some believe the symbiotic indie-major swings are inevitable.

"Everything seems to be cyclical, and this aspect of the music world is coming full circle," says San Antonio KLEY/KSAH PD Danny Garcia. "It all started with the indies when the music was in its developmental stages, only to be taken over by the big boys once it reached a level that would produce acceptable profit margins. Now with the success comes growth—which the majors don't want to deal with since most of it is in the form of new acts. This creates the niche for the indie who sees the opportunity in developing the new crop, with an eye on the big payoff down the road when the big companies pick up their developed star." ■

LATIN MUSIC 6-PACK

LATIN RADIO

Continued from page LM-3

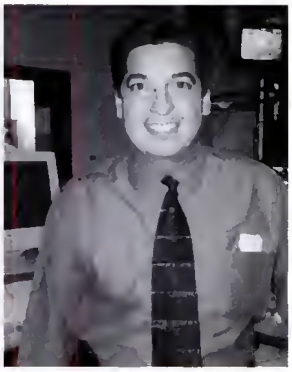
ulation could be as high as 8.5 million, with at least half coming from Mexico. "The difference between now and the turn of the 20th century is that there is no foreseeable slowdown in immigration," says Rep. Lamar Smith, R-Texas.

The latest RIAA Latin sales reports also indicate RM is outpacing Latin pop and tropical/salsa with 51% of the market. The other two accounted for 33% and 16%, respectively. Most industry observers were not surprised.

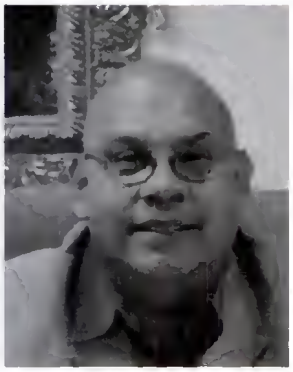
Joe Trevino, VP marketing/promotions for Hollywood Records Latin, says, "From the latest reports we've heard, Mexicans account for 58% of the 35.3 million Latinos [in the U.S.], so, consequently, regional Mexican music has a guaranteed audience, virtually anywhere in the U.S."

Roger Leal, PD of KROM-FM and KCOR-AM/FM in San Antonio, is similarly upbeat about the numbers. "I believe the slice of the pie available for Spanish radio stations will grow, bringing more stations into play translates to more exposure for regional Mexican artists," he says.

Joe Trevino



Roger Leal



Roger Martinez

NEW MUSIC, APPROACH

Lupillo Rivera and Jessie Morales are the leading edge in urban corridistas, which some say require new tactics. Both artists' CDs cracked the top 10 on Billboard's Latin charts.

"With Rivera, first we did the street work, the marketing at the nightclubs," says Sony Discos VP for regional Mexican Abel De Luna. "Later, we worked on getting radio to play it, and then we worked on TV and getting them on the programs. We were supporting them throughout the country, insisting on support from all the media, and it became a big hit."

Univision Music Group SVP of regional Mexican A&R and national promotion Manolo Gonzalez says he was surprised at Morales' CD debuting at No. 1 on the Billboard chart. "We were lucky because we've sold over 200,000 copies. Not everyone sells 200,000 copies on their first release. But we were very surprised [it hit No. 1]. We knew he had a following, but we didn't know it was going to sell that much. And it's still on the charts."

RM growth has also come in areas not traditionally known as Latino centers. In Atlanta, for example, there are now five stations when only a few years ago there was one, says Roger Martinez, PD of Atlanta's KAZX-FM/AM, which plays an 80/20 mix of RM and AC.

"This area has seen the Latino population really grow," says Martinez. "According to the Census, 80% of that population is Mexican or Mexican-American."

The other Atlanta stations are RM stations WAOS/WXEM and WPLO-FM, and Spanish AC station WWWE-AM. "Atlanta is very strong," says Gonzalez. "The Mexican community in Atlanta is much stronger than the rest. But the population growth has also been notable in Mississippi, Chicago and New York." ■

Ramiro Burr is a frequent Billboard contributor and author of The Billboard Guide to Tejano and Regional Mexican Music *on Billboard Books.*

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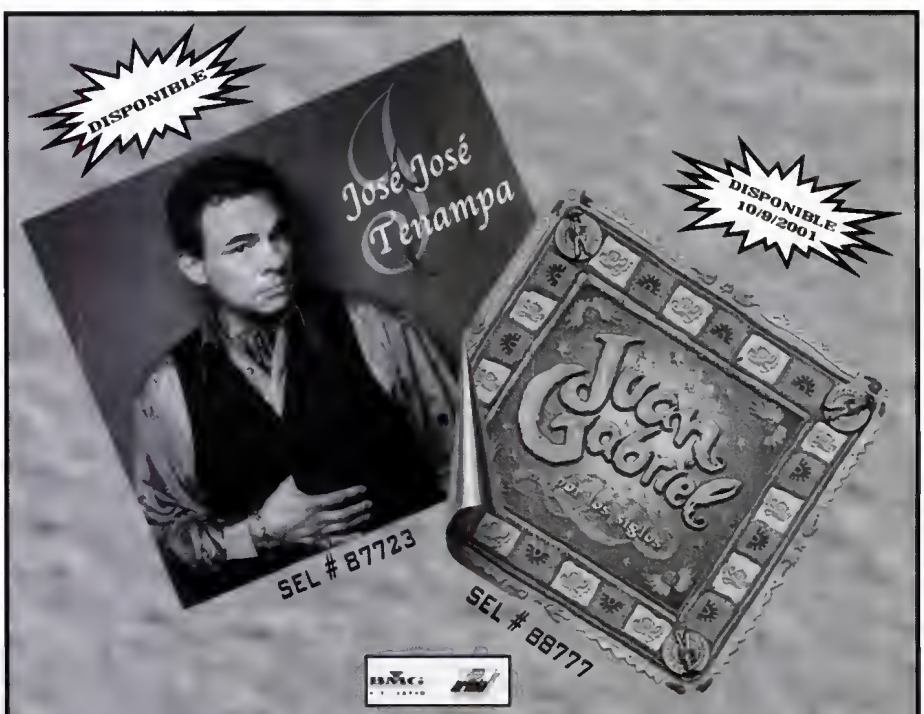

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Traditionalist Tracy Lawrence Marks 10 Years On Atlantic

BY RAY WADDELL

NASHVILLE—Ten years into a career that has seldom been boring, Tracy Lawrence hopes to return to platinum form with *Tracy Lawrence*, his ninth album under the Atlantic Records banner.

Due Oct. 23, the album finds Lawrence in a typically traditional country mode. Simple, uncluttered production bespeaks what the artist himself hails as a fresh career start, particularly in light of his longtime label home's absorption by Warner Bros. earlier this year.

Lawrence was just about to enter the studio when the Warner deal went down, and he says he was pleased to be able to proceed with his recording project on schedule: "I could have been shelved for two years, but instead I've got a single and album out this year. There was no way I could let this opportunity go by. This put me in a position to gain momentum and find order in chaos."

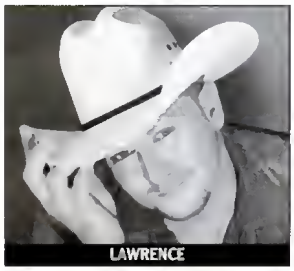
Chris Palmer, GM/senior VP of marketing for Warner Bros. Records in Nashville, is enthusiastic about bringing Lawrence into the Warner fold, especially given his track record and a new album on tap. "This was good timing for all of us," Palmer says. "Tracy was ready to go in and make a great traditional country album, and that's what we were looking for. Everybody here has fallen in love with the guy."

LESS IS MORE

Tracy Lawrence stays true to the traditional, hook-laden style that brought the singer success with such chart-topping singles as "Sticks & Stones" and "Alibis." The artist believes his style fills an under-served niche at radio: "Not only am I a traditional artist, and that's where I've had my success, [but] with the industry chasing in the pop direction, the only real traditional [contemporary] artists out there right now are me, Alan Jackson, and Brad Paisley. If you look at it from a business perspective, that's the smartest place to be. It may not sell platinum, but it will sell enough."

The stripped-down production on the new album is indicative of what Lawrence seems to view as a new lease on his career. "Musically, I'm starting over, and this is my freshman album," he says, adding that, with new maturity and a growing family, he is far more prepared for success than he was 10 years ago. "I think I can handle it better now. I'm older, more mature, and well-grounded. I take care of my family better, and I definitely take care of my business better."

While simple in production, the new album isn't conservative musically or lyrically, from the opening burr fiddle and aggressive guitar licks of the honky-tonker "Crawlin' Again" to the well-placed sentiment of the debut single, "Life Don't Have to Be So Hard." Other highlights are the steel-drenched acoustic ballad "Getting Back Up" and the tear-jerker "What a Memory," with the latter featuring what might come to be regarded as a career vocal from Lawrence.



LAWRENCE

"My friend Kenny Beard wrote that song, and it's all true," Lawrence says. "It took all his life to write it, and it's one of those songs I just had to do—and had to do with as much integrity as I could."

Lawrence praises writers Bobby Pinson, Larry Boone, and Paul Nelson for their "It's Hard to Be an Outlaw," a sentiment Lawrence seems to relate to particularly well. "That song was written specifically for me, and those guys just nail me from time to time," he says with a chuckle. "They used to hit me right between the eyes with stuff I was going through at the time, and now they help me reflect back."

In total, Lawrence says, he is proud of the record, including his and co-producer Flip Anderson's production efforts. "This was not an album Flip and I were in 100% agreement on," he says, "but I believe it's exactly the right album at exactly the right time."

NEW BACKING

The Warner Bros. team appears to be ready to put some muscle behind Lawrence's project, and the synergies of WB's corporate brethren came into play via a promotion with Warner Consumer Products and Looney Tunes, TNT, and AOL during the Richmond 400 NASCAR race weekend culminating Sept. 9. Lawrence performed, conducted meet-and-greets with radio, and generally received broad-based exposure to a highly valuable country demo.

Palmer says Lawrence is very involved in career decision-making: "In the marketing meetings he asks tough questions, and that's a good partnership to have. You know right then what the level of commitment is going to be."

While the tragedies of Sept. 11 skewed radio's reception to Lawrence's single, Palmer says, the label has received good initial orders at retail. Plenty more promotion is planned, including TV advertising, a Chevy promotion, e-mail blasts, syndicated radio interviews, and time-sensitive Internet downloads.

"We're committed long term to this artist," Palmer says. "We love being in business with Tracy Lawrence, a gifted traditional stylist. Radio has been very receptive. Besides handing them a great piece of music, our calling card [with radio] has been '10 and 10—10 years and 10 million albums sold.' Look at what this guy's meant to country music as a format. They want him to succeed, and they want him to have a hit."

One early believer in Lawrence's leadoff single is Kevin O'Neal, PD at WSOC Charlotte, N.C. "Tracy is huge in Charlotte—every time he plays here he sells out. The guy's one of the classic traditional country singers," O'Neal says. "I like the record, and I've been on it since the beginning. It tells a story we all need to take notes on right now."

For his part, Lawrence doesn't hold any false hopes and faces the future realistically. "I think I've got a three- to five-year window to make another mark, and I'm just looking to gain momentum. I want to build consistency back in my career and re-establish myself with my audience. If I can do that, I feel I can go somewhere else [musically] or stay where I'm at."

Lawrence is already looking ahead. "If the single does well, the catalog comes to life, and then we follow up with another single, then another 'sophomore' album. I'm already preparing for the next album, and I know exactly what the style is."

And even though traditional is his personal preference, Lawrence doesn't believe full-blown traditional country music will ever dominate the contemporary country airwaves, at least in the near term. "I don't think that will happen across the board because certain facets are having too much success going pop and crossing over," he says. "Country may be evolving into two distinct formats, and if that happens, so be it."

Lawrence handles his management in-house with his brother Laney Lawrence at TLE and owns his own publishing through SLL Music. He is booked by Buddy Lee Attractions and plays about 120 dates annually.

Nashville Scene™

by Phyllis Stark

EARLY TWAIN: It's been four years since **Shania Twain** released her last album, *Come On Over*, on Mercury Records. And with no new product due from Twain until next year, Toronto-based Limelight Records is hoping to appeal to her fans with the Oct. 23 release of *The Complete Limelight Sessions*.

Limelight, owned by veteran producer **Harry Hinde**, has inked a distribution deal with Koch and its Nashville label, Audium Records, to distribute the album. It contains 17 tracks that producer Hinde recorded with Twain in 1989 before she was signed to Mercury, when she was still known as Eilleen Twain.

The Limelight tracks are the original masters of some of the same sessions used for the album *Beginnings 1989-1990*, released on Jomato Records in 1999. Hinde was not involved with that release.

Hinde is in the process of remixing the tracks and, in some cases, overdubbing musicians for *The Complete Limelight Sessions*, which contains more songs than the Jomato release. Singles are planned for both the country and pop markets. The country single is expected to be the ballad "The Heart Is Blind." The pop single will be "It's Alright."

ON THE ROW: **Abbe Nameche** has been promoted from co-creative manager to creative director and **Brandon Hamilton** to creative manager at DreamWorks Music Publishing Nashville.

Steve Pritchard has formed booking agency Music City Artists in Nashville. His first clients are comedians **Willliams & Ree**, as well as **James Gregory**. Pritchard previously was senior VP of the Jim Halsey Co. and later formed his own company, Pro Events. **George Mallard** joins Pritchard in his new venture. Mallard, also a former VP of the Halsey Co., later held a similar position at ICM.

Karen Staley has signed a publishing deal with Acuff-Rose Music. Staley's hit songs include **Tracy Byrd's** "Keeper of the Stars," **Faith Hill's** "Let's Go To Vegas" and "Take Me as I Am."

Deston Songs has signed writer **Liz Hengber** to its Nashville division. Hengber's songs have been recorded by **Reba McEntire**, **Deana Carter**, **Conway Twitty**, **Clay Davidson**, **Andy Griggs**, **Cyndi Thomson**, and **Peter Cetera**.

ARTIST NEWS: The **Garth Brooks** press conference that was originally scheduled for Sept. 17 to launch his new single—canceled in the wake of the terrorist attacks in the U.S.—has been rescheduled for Oct. 9. The first single, originally set to be "Beer Run," will instead be "Wrapped Up in You." In a prepared statement, Brooks said, "I just can't find it in my heart to feel that 'Beer Run' is appropriate for right now." "Beer Run," a duet with George Jones, will be on Jones' album The Rock: Stone Cold Country 2001, due Oct. 2.

Martina McBride has pledged a portion of the proceeds from her just-released *Greatest Hits* album to the American Red Cross. The donation is expected to be at least $50,000.

Radney Foster has pledged to donate a portion of his CD and merchandise sales for the remainder of the year to the American Red Cross to aid in the rescue and relief efforts in New York City and Washington, D.C.

Dixie Chicks performed a new song, "I Believe in Love," during the Sept. 21 *America: A Tribute to Heroes* telethon that aired on numerous television networks. The song was written by **Natalie Maines**, **Martie Seidel**, and **Marty Stuart** prior to the tragedy.

Marty Stuart will host a black-tie ceremony Oct. 4 in Nashville to induct the previously announced 12 new members of the Country Music Hall of Fame. **Raul Malo** will lead an ensemble of top musicians through a selection of songs representative of the inductees. The musical tribute is being put together by producer **Don Cook**.

Willie Nelson has teamed with athletic-shoe manufacturer New Balance for a 10-kilometer race Oct. 21 in Austin, Texas, to benefit Farm Aid. Nelson will perform a post-race concert for participants.

Grammy-winning banjo player **Earl Scruggs** will be a presenter at the Q Awards Oct. 29 in London, followed by an Oct. 30 appearance on the U.K. TV show *Later With Jools Holland*. He will then perform a live concert Nov. 3 for BBC Radio 2.

Top Country Albums™

The top selling albums compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION
				★ NUMBER 1 / HOT SHOT DEBUT ★ 1 Week At Number 1		
1	NEW		1	MARTINA MCBRIDE	Greatest Hits	1
2	1	1	42	SOUNDTRACK ▲ Mercury 170309 (11.98-18.98)	O Brother, Where Art Thee?	1
3	2	2	4	TOBY KEITH DreamWorks 450297/Interscope (12.98/18.98)	Pull My Chain	1
4	4	4	22	TIM MCGRAW ▲ Curb 78711 (12.98-18.98)	Set This Circus Down	1
5	3	3	60	SOUNDTRACK ▲ Curb 76703 (11.98 EQ/17.98)	Coyote Ugly	1
6	5	5	6	ALISON KRAUSS & UNION STATION Rounder 610495/UMe (11.98/17.98)	New Favorite	3
7	7	8	52	KENNY CHESNEY ▲ BNA 67976/RLG (11.98 EQ/17.98)	Greatest Hits	1
8	6	6	13	LONESTAR ● BNA 67811/RLG (12.98/18.98)	I'm Already There	1
9	8	7	70	LEE ANN WOMACK ▲ MCA Nashville 170099 (11.98-17.98)	I Hope You Dance	1
10	9	9	44	TIM MCGRAW ▲ Curb 77978 (12.98-18.98)	Greatest Hits	1
11	11	16	23	BROOKS & DUNN ● [illegible]	Steers & Stripes	1
				$ GREATEST GAINER $		
12	15	12	108	DIXIE CHICKS ▲ [illegible]	Fly	1
13	13	11	8	CYNDI THOMSON Capitol 26018 (12.98/17.98)	My World	7
14	12	10	8	BLAKE SHELTON Warner Bros. 24231/WRN (11.98-17.98)	Blake Shelton	3
15	14	14	46	ALAN JACKSON ▲ Arista Nashville 68325/RLG (11.98/17.98)	Where Somebody Loves You	1
16	16	13	50	SARA EVANS ▲ RCA 67864/RLG (11.98/17.98)	Born To Fly	6
17	21	23	98	FAITH HILL ▲ Warner Bros. 47273/WRN (12.98/18.98)	Breathe	1
18	17	18	7	CAROLYN DAWN JOHNSON Arista Nashville 66036 (10.98/15.98)	Room With A View	8
19	18	17	$1	TRAVIS TRITT ● Columbia 62169/Sony (11.98 EQ/17.98)	Down The Road I Go	8
20	20	19	28	TRICK PONY Warner Bros. 47327/WRN (11.98/17.98)	Trick Pony	12
21	25	25	42	NICKEL CREEK Sugar Hill 3909 (10.98 LD)	Nickel Creek	17
22	19	15	9	SOUNDTRACK Lost Highway 170221/Mercury (12.98/18.98)	Down From The Mountain	10
23	23	21	99	TOBY KEITH ▲ DreamWorks 450268/Interscope (10.98/16.98)	How Do You Like Me Now?!	9
24	22	20	16	TRISHA YEARWOOD MCA Nashville 170200 (11.98-17.98)	Inside Out	1
25	24	22	30	JESSICA ANDREWS ● DreamWorks 450248/Interscope (10.98/16.98)	Who I Am	2
26	10	—	2	ROBERT EARL KEEN Lost Highway 170196/Mercury (11.98/17.98) ●	Gravitational Forces	10
27	26	24	5	MARK WILLS Mercury 170209 (11.98-17.98)	Loving Every Minute	10
28	27	31	21	TAMMY COCHRAN Epic 69736/Sony (7.98 EQ/11.98) ●	Tammy Cochran	27
29	31	36	33	DIAMOND RIO ● Arista Nashville 67959/RLG (11.98-17.98)	One More Day	5
30	30	30	60	JO DEE MESSINA ● Curb 77977 (11.98-17.98)	Burn	1
31	32	29	17	BRAD PAISLEY Arista Nashville 67006/RLG (11.98/17.98)	Part II	3
32	28	28	21	MONTGOMERY GENTRY Columbia 67167/Sony (11.98 EQ/17.98)	Carrying On	6
33	34	33	43	CHRIS CAGLE Capitol 34170 (10.98/17.98) ●	Play It Loud	20
34	29	26	68	RASCAL FLATTS ● Lyric Street 165011/Hollywood (11.98/17.98) ♭	Rascal Flatts	14
35	33	27	47	JAMIE O'NEAL Mercury 170132 (11.98-17.98) ●	Shiver	14
36	36	32	100	GARY ALLAN ● MCA Nashville 170101 (11.98-17.98)	Smoke Rings In The Dark	9
37	37	34	34	LEANN RIMES ● Curb 77979 (11.98-17.98)	I Need You	1
38	43	43	3	JEFF CARSON Curb 77927 (11.98-17.98) ●	Real Life	38
39	35	—	2	RICKY SKAGGS Skaggs Family/Lyric Street 901003/Hollywood (11.98/17.98)	History Of The Future	35
40	41	38	86	KEITH URBAN ● Capitol 57501 (10.98-18.98) ●	Keith Urban	17
41	40	35	13	PATTY LOVELESS Epic 85661/Sony (11.98 EQ/17.98)	Mountain Soul	19
42	39	37	83	PHIL VASSAR Arista Nashville 14991/RLG (10.98/18.98) ●	Phil Vassar	23
43	42	39	20	BILLY GILMAN ● Epic 67087/Sony (11.98 EQ/17.98)	Dare To Dream	6
44	38	40	9	TRACY BYRD RCA 67808/RLG (11.98-17.98)	Ten Rounds	12
45	NEW		1	BUDDY & JULIE MILLER Highland 81357/Koch (10.98 CD) ●	Buddy & Julie Miller	45
46	44	46	66	BILLY GILMAN ▲ Epic 62086/Sony (11.98 EQ/17.98)	One Voice	2
47	49	53	101	ANNE MURRAY ● Straightway 20237 (10.98/18.98)	What A Wonderful World	4
48	45	45	81	GEORGE STRAIT ▲ MCA Nashville 170150 (11.98-17.98)	Latest Greatest Straitest Hits	1
49	48	50	58	RODNEY CARRINGTON Capitol 24627 (10.98-17.98) ♭	Morning Wood	18
50	46	42	17	MARY CHAPIN CARPENTER Columbia 69176/Sony (12.98 EQ/18.98)	Time* Sex* Love*	6
51	S2	44	47	RANDY TRAVIS Warner Bros. 47660/WRN (11.98-17.98)	Inspirational Journey	34
52	S3	49	61	AARON TIPPIN ● Lyric Street 165014/Hollywood (10.98/16.98)	People Like Us	5
53	47	41	4	VARIOUS ARTISTS MCA Nashville 170169 (11.98/16.98)	Earl Scruggs And Friends	41
54	S1	47	20	MARK MCGUINN VFR 734757 (10.98/18.98) ●	Mark McGuinn	18
55	NEW		10	SOUNDTRACK Curb 78715 (12.98/18.98)	Drive	16
56	S5	S2	100	ALAN JACKSON ▲ Arista Nashville 18802/RLG (10.98/17.98)	Under The Influence	2
57	S6	S1	18	ROY D. MERCER Capitol 32515 (10.98/18.98) ●	Roy D. Mercer Vs. Yankees	24
58	S8	56	74	ROY D. MERCER Virgin 49695/Capitol (10.98-18.98)	Greatest Fits: The Best Of How Big'a Boy Are Ya?	26
59	S4	48	49	DARRYL WORLEY DreamWorks 450042/Interscope (10.98/18.98) ●	Hard Rain Don't Last	33
60	67	—	3	STEVE HOLY Curb 77972 (11.98-17.98)	Blue Moon	60
61	S7	54	38	VARIOUS ARTISTS Lyric Street 165027 (11.98-17.98)	Everlasting Love Songs	19
				★ PACESETTER ★		
62	74	S9	S4	SOUNDTRACK BNA 67963/RLG (11.98-17.98)	Where The Heart Is	18
63	NEW		1	VARIOUS ARTISTS Curb 78721 (4.98-5.98)	Cool Country Hits, Volume 3	63
64	61	65	3	RANDY TRAVIS Image 164 (17.98 CD)	Live – It Was Just A Matter Of Time	61
65	62	S7	28	DELBERT MCCLINTON New West 6024 (17.98 CD)	Nothing Personal	20
66	63	62	35	DOLLY PARTON Sugar Hill 3827 (10.98-16.98)	Little Sparrow	12
67	59	60	95	JEFF FOXWORTHY Warner Bros. 47427/WRN (10.98-16.98)	Greatest Bits	17
68	64	64	19	CLAY WALKER Giant 24758/WRN (11.98-17.98)	Say No More	14
69	60	S5	14	SOUNDTRACK Vanguard 79565 (10.98 CD)	Songcatcher	42
70	S0	—	2	THE DERAILERS Lucky Dog Columbia 85753/Sony (11.98 EQ/17.98)	Here Comes The Derailers	S0
71	71	71	90	REBA MCENTIRE ▲ MCA Nashville 170113 (11.98/17.98)	So Good Together	5
72	70	68	25	TRAVIS TRITT Warner Bros. 47666/WRN (9.98 CD)	Super Hits Series Volume 2: Travis Tritt	S0
73	[illegible]		10	THE DEL MCCOURY BAND Sugar Hill 3908 (10.98 CD)	Del And The Boys	S0
74	NEW		1	DON WILLIAMS MCA Nashville 112250 (9.98-11.98)	The Best Of Don Williams: 20th Century Masters The Millennium Collection	74
75	[illegible]		85	LEANN RIMES ▲ Curb 77987 (11.98-17.98)	LeAnn Rimes	1

● Albums with the greatest sales gains this week ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold) ▲ RIAA certification for net shipment of 1 million units (Platinum) ◆ RIAA certification for net shipment of 10 million units (Diamond) Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro) △ Certification of 200,000 units (Platino) ◇ Certification of 400,000 units (Multi-Platino) *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. ♭ indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc

Top Country Catalog Albums™

THIS WEEK	LAST WEEK	ARTIST Imprint & Number/Distributing Label	TITLE	TOTAL CHART WKS
		★ NUMBER 1 ★ 2 Weeks At Number 1		
1	1	LEE GREENWOOD [illegible]	American Patriot	4
2	5	DIXIE CHICKS ◆ Monument 69178/Sony (10.98 EQ/17.98) ●	Wide Open Spaces	191
3	4	SHANIA TWAIN ◆ ' Mercury 530003 (12.98/18.98)	Come On Over	203
4	3	TOBY KEITH ▲ Mercury 160082 (11.98-17.98)	Greatest Hits Volume One	147
5	6	THE CHARLIE DANIELS BAND ▲ ' Epic 66804/Sony (7.98 EQ/11.98)	A Decade Of Hits	580
6	8	BROOKS & DUNN ▲ ' Arista Nashville 18053/RLG (12.98/18.98)	The Greatest Hits Collection	210
7	7	CHARLIE DANIELS ▲ Epic 64182/Sony (5.98 EQ/9.98)	Super Hits	337
8	11	JOHNNY CASH ● Legacy/Columbia 69720/Sony (7.98 EQ/11.98)	16 Biggest Hits	129
9	9	LONESTAR ▲ BNA 67782/RLG (10.98/17.98)	Lonely Grill	121
10	16	WILLIE NELSON ● Legacy/Columbia 66320/Sony (7.98 EQ/11.98)	16 Biggest Hits	159
11	10	HANK WILLIAMS JR. ▲ [illegible]	Greatest Hits, Vol. 1	381
12	14	JOHN DENVER Mobile 4708 (5.98/9.98)	The Best Of John Denver	170
13	13	PATSY CLINE ▲ MCA Special Products 47000/MCA (3.98/6.98)	Heartaches	145
14	17	ALAN JACKSON ▲ ' Arista Nashville 18801/RLG (10.98/16.98)	The Greatest Hits Collection	309
15	18	TRISHA YEARWOOD ▲ ' MCA Nashville 170011 (11.98/17.98)	(Songbook) A Collection Of Hits	178
16	15	PATSY CLINE ▲ ' MCA Nashville 320012 (9.98-11.98)	12 Greatest Hits	750
17	20	GARTH BROOKS ◆ ' Capitol 97424 (13.98/26.98)	Double Live	149
18	21	THE JUDDS Curb 77905 (7.98/11.98)	Number One Hits	71
19	24	LEANN RIMES ▲ ' Curb 77885 (11.98/17.98)	You Light Up My Life – Inspirational Songs	144
20	22	FAITH HILL ▲ Warner Bros. 46790/WRN (11.98/17.98)	Faith	179
21	19	SHEDAISY ▲ Lyric Street 166002/Hollywood (12.98/18.98) ●	The Whole Shebang	126
22	2	LEE GREENWOOD Legacy/Columbia 67572/Sony (5.98 EQ/9.98)	Super Hits	2
23	25	VARIOUS ARTISTS [illegible]	The Best Of Country	44
24	—	ALISON KRAUSS ▲ Rounder 610325*/UMe (11.98/17.98) ♭	Now That I've Found You: A Collection	245
25	—	GEORGE STRAIT ▲ ' MCA Nashville 110851 (10.98/17.98)	Pure Country (Soundtrack)	402

● Albums with the greatest sales gains this week. Catalog albums are 2 year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Chart Weeks column reflects combined weeks title has appeared on Top Country Albums and Top Country Catalog. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). ◇ Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. ♭ indicates past Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc

Hot Country™ Singles & Tracks

Compiled from a national sample of airplay supplied by Broadcast Data Systems' radio track service. 150 Country Stations are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections.

BDS

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON	TITLE / PRODUCER (SONGWRITER)	ARTIST / IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				NUMBER 1 — 3 Weeks At Number 1		
1	1	1	28	**WHAT I REALLY MEANT TO SAY** P.Worley,T.L.James (C.Thomson,C.Wiseman,T.L.James)	**Cyndi Thomson** ▽ ● ❶ Capitol 58867	1
2	2	4	15	**WHERE I COME FROM** A.Smgill (A.Jackson)	**Alan Jackson** Arista Nashville ALBUM CUT	2
3	3	6	16	**ONLY IN AMERICA** K.Brooks,R.Dunn,M.Wright (K.Brooks,D.Cook,R.Rogers)	**Brooks & Dunn** ▽ Arista Nashville ALBUM CUT	3
4	4	5	27	**I WOULD'VE LOVED YOU ANYWAY** M.Wright,T.Yearwood (M.Dennis,T.Vergos)	**Trisha Yearwood** ▽ ❶ MCA Nashville 172201	4
5	6	7	11	**ANGRY ALL THE TIME** B.Gaithers,J.Strait,T.McGraw (B.Robison)	**Tim McGraw** Curb ALBUM CUT	5
6	5	3	24	**AUSTIN** B.Braddock,D.Kent,K.Mannat	**Blake Shelton** ▽ ● ❶ ❶ Giant 16787/WRN	1
7	7	2	20	**I'M JUST TALKIN' ABOUT TONIGHT** J.Strait,T.Keith (T.Keith,S.Emerick)	**Toby Keith** ▽ DreamWorks ALBUM CUT	1
8	8	10	25	**COMPLICATED** P.Worley,C.D.Johnson (C.D.Johnson,S.Smith)	**Carolyn Dawn Johnson** ▽ ❶ Arista Nashville 69090	8
9	13	12	23	**ON A NIGHT LIKE THIS** C.Howard (K.Staley,D.Kahan)	**Trick Pony** ▽ ● ❶ ❶ Warner Bros. 16751/WRN	9
10	10	14	17	**LOVE OF A WOMAN** B.J.Walker,Jr.,T.Troxel (K.Brandt)	**Travis Tritt** ▽ Columbia ALBUM CUT	10
11	9	15	28	**ANGELS IN WAITING** B.Chancey (T.Cochran,J.McBride,S.Harris)	**Tammy Cochran** ▽ Epic ALBUM CUT	9
12	11	13	11	**I'M A SURVIVOR** T.Brown,R.McEntire (S.Kennedy,P.White)	**Reba** ❶ MCA Nashville 172212	11
13	15	11	15	**WHEN GOD-FEARIN' WOMEN GET THE BLUES** M.McBride,P.Worley (L.Satchen)	**Martina McBride** ▽ RCA ALBUM CUT	11
14	14	9	19	**SIX-PACK SUMMER** B.Gaithmore,P.Vassar (P.Vassar,C.Black,T.Rocco)	**Phil Vassar** ▽ ❶ Arista Nashville 69084	9
15	12	8	26	**WHERE THE BLACKTOP ENDS** M.Rollings,K.Urban (S.Warner,A.Shamblin)	**Keith Urban** ▽ ❶ Capitol 58882	3
16	19	19	14	**I'M TRYIN'** D.Huff (C.Waits,J.Steele,A.Smith)	**Trace Adkins** ▽ ❶ Capitol 77667	16
17	21	21	8	**WITH ME** ◄ AIRPOWER ► D.Huff (B.James,T.Vergos)	**Lonestar** BNA ALBUM CUT	17
18	20	20	20	**REAL LIFE (I NEVER WAS THE SAME AGAIN)** J.Nesbarth (M.Thrasher,J.Janosky)	**Jeff Carson** ▽ Curb ALBUM CUT	18
19	18	16	26	**I'M ALREADY THERE** D.Huff (R.McDonald,G.Baker,F.Myers)	**Lonestar** ▽ ❶ BNA 68063	1
20	17	17	28	**WHEN I THINK ABOUT ANGELS** K.Stegall (J.D.Noel,R.Dean,S.Tiller)	**Jamie O'Neal** ▽ ❶ Mercury 172202	1
21	25	29	7	**I WANNA TALK ABOUT ME** J.Strait,T.Keith (B.Braddock)	**Toby Keith** ▽ DreamWorks ALBUM CUT	21
22	22	22	21	**HOW COOL IS THAT** D.Malloy (A.Griggs,N.Thrasher,W.Mobley)	**Andy Griggs** ❶ RCA 68082	22
23	23	24	11	**THE TIN MAN** B.Cannon,N.Wilson,K.Chesney (K.Chesney,D.Lowe,S.Slate)	**Kenny Chesney** ▽ BNA ALBUM CUT	23
24	24	23	24	**LOVING EVERY MINUTE** C.Chamberlain (T.Shapiro,M.Criswell,M.White)	**Mark Wills** ▽ ❶ Mercury 172204	23
25	16	—	19	**GOD BLESS THE USA** J.Crutchfield (L.Greenwood)	**Lee Greenwood** ▽ ❶ MCA Nashville 90226	7
26	29	30	6	**WRAPPED AROUND** F.Rogers (B.Peeler,C.DuBose,K.Lovelace)	**Brad Paisley** ▽ Arista Nashville ALBUM CUT	26
27	26	28	14	**MAN OF ME** T.Brown,M.Wright (R.Rutherford,G.Teren)	**Gary Allan** ▽ ❶ MCA Nashville 172213	26
28	27	27	19	**NEVER LOVE YOU ENOUGH** D.Huff (B.James,Angelo)	**Chely Wright** ▽ ❶ MCA Nashville 172208	27
29	28	26	16	**THAT'S A PLAN** M.McGuinn,S.Decker (B.E.Boyd,D.Loone)	**Mark McGuinn** ▽ ❶ VFR 734758	26
30	30	33	7	**JUST LET ME BE IN LOVE** B.J.Walker,Jr. (T.Marcn,M.Nester,T.Shapiro)	**Tracy Byrd** RCA ALBUM CUT	30
31	34	37	5	**RIDING WITH PRIVATE MALONE** W.Newton,T.Shepherd (W.Newton)	**David Ball** Bluestone ALBUM CUT	31
32	32	31	10	**GOOD MORNING BEAUTIFUL** W.C.Bones,D.Lyle,T.Carney	**Steve Holy** Curb ALBUM & SOUNDTRACK CUT	31
33	31	32	13	**IF YOU EVER FEEL LIKE LOVIN' ME AGAIN** B.Gallimore,C.Walker,J.J.Stevens,S.Bogard,J.Nelgard	**Clay Walker** ❶ Warner Bros. 16738/WRN	31
				HOT SHOT DEBUT		
34	NEW		1	**WHERE THE STARS AND STRIPES AND THE EAGLE FLY** A.Tippin,M.Bradley,B.Watson,K.Beard,C.Brethard,A.Tippin	**Aaron Tippin** Lyric Street PROMO SINGLE	34
35	33	44	4	**BRING ON THE RAIN** B.Gaithmore,T.McGraw (B.Montana,H.Darling)	**Jo Dee Messina With Tim McGraw** Curb ALBUM CUT	33
36	36	34	11	**IN ANOTHER WORLD** D.Cook,L.Wilson (T.Shapiro,W.Wilson,J.Leary)	**Joe Diffie** Monument ALBUM CUT	34
37	39	39	5	**SHIVER** K.Stegall (J.D.Noel,L.Drew,S.Smith)	**Jamie O'Neal** Mercury ALBUM CUT	37
38	38	38	7	**COLD ONE COMIN' ON** J.Scaife (M.Geiger,W.Mullis,M.Huffman)	**Montgomery Gentry** ▽ Columbia ALBUM CUT	38
39	45	—	11	**THERE WILL COME A DAY** B.Gallimore,F.Hill (B.Luther,A.Mayo,L.Lindsey)	**Faith Hill** Warner Bros. ALBUM CUT/WRN	39
40	41	47	4	**SAINTS & ANGELS** S.Evans,P.Worley IV (Bonsai)	**Sara Evans** RCA ALBUM CUT	40
41	35	—	2	**THE STAR SPANGLED BANNER** D.Foster (F.S.Key)	**Faith Hill** Warner Bros. PROMO SINGLE/WRN	35
42	37	25	15	**HEARTBREAK TOWN** B.Chancey,P.Worley (D.Scott)	**Dixie Chicks** Monument ALBUM CUT	23
43	42	41	6	**SOMETHIN' IN THE WATER** J.Steele,S.Baggett (J.Steele,A.Anderson,B.DiPiero)	**Jeffrey Steele** ▽ ● ❶ Monument 79625	39
44	50	51	6	**LIFE DON'T HAVE TO BE SO HARD** T.Lawrence,F.Anderson (C.Bestmann,K.D.West)	**Tracy Lawrence** Atlantic ALBUM CUT/WRN	44
45	40	35	18	**HELPLESSLY, HOPELESSLY** B.Gallmore (B.James,T.Vergos)	**Jessica Andrews** ▽ ❶ DreamWorks 450818	31
46	43	40	9	**ALWAYS WAS** A.Tippin,B.Watson,M.Bradley (T.Cotton,B.R.Wood)	**Aaron Tippin** Lyric Street ALBUM CUT	40
47	49	50	4	**CARRY ON** L.Mennes (P.Green,W.Wilkins)	**Pat Green** Republic ALBUM CUT/Universal	47
48	46	42	20	**THERE YOU'LL BE** T.Horn,B.Gallmore (D.Warren)	**Faith Hill** ▽ ❶ Warner Bros. 16738/WRN	11
49	44	43	9	**AIN'T NOBODY GONNA TAKE THAT FROM ME** J.Strickland (R.Rutherford,S.Tate,A.Tate)	**Collin Raye** ▽ Epic ALBUM CUT	43
50	47	48	8	**TELL ME HOW** N.Wilson (B.Cannon,J.J.Deere,J.Gatlin,L.Stewart)	**Chad Brock** Warner Bros. ALBUM CUT/WRN	47
51	51	45	7	**NIGHT DISAPPEAR WITH YOU** L.Medica (B.McComas)	**Brian McComas** Lyric Street ALBUM CUT	45
52	52	46	12	**CRAZY LIFE** D.Malloy (K.Fisher)	**Tim Rushlow** Sarcom ALBUM CUT	43
53	53	52	4	**BABY I LIED** B.Gallmore (R.Van Hoy,R.M.Bourke,D.Allen)	**Shannon Brown** BNA ALBUM CUT	52
54	54	56	3	**EASY FOR ME TO SAY** C.Black (C.Black,N.Nicholas)	**Clint Black With Lisa Hartman Black** RCA ALBUM CUT	54
55	55	54	5	**THAT'S WHAT BROTHERS DO** B.Beckett,D.Shirley (A.Smith,C.Wallin)	**Confederate Railroad** Audium ALBUM CUT	54
56	57	58	3	**I BREATHE IN, I BREATHE OUT** C.Lindsey (C.Cagle,J.Rabbai)	**Chris Cagle** ▽ Capitol ALBUM CUT	56
57	NEW		1	**I DON'T HAVE TO BE ME ('TIL MONDAY)** R.Van Hoy (S.Azar,J.Young,R.C.Bannon)	**Steve Azar** Mercury ALBUM CUT	57
58	48	49	8	**BEAUTIFUL (ALL THAT YOU COULD BE)** B.Maher,J.McNeil (R.M.Bourke,M.Reid)	**Kenny Rogers** ▽ Dreamcatcher ALBUM CUT	47
59	59	—	3	**AMERICA THE BEAUTIFUL** J.Strait,T.Brown (K.L.Bates,Ward)	**Various Artists** ▽ No Label DOWNLOAD TRACK	58
60	60	55	5	**DON'T PLAY ANY LOVE SONGS** J.Clark,R.Stove (J.Clark,D.Poythress,D.Staggs)	**Jameson Clark** ▽ ❶ Capitol 77885	55

● Records showing an increase in detections over the previous week, regardless of chart movement. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. Titles below the top 20 are removed from the chart after 20 weeks. ▽ Videoclip availability. Catalog number is for CD Single, or Vinyl Single if CD Single is unavailable. ❶ CD Single available. ❶ DVD Single available. ❶ CD Maxi-Single available. ❶ Cassette Single available. ❶ Vinyl Maxi-Single available. ❶ Vinyl Single available. ❶ Cassette Maxi-Single available. ©2001, Billboard/BPI Communications.

Top Country Singles Sales™

THIS WEEK	LAST WEEK	WKS. ON	TITLE / Imprint & Number/Distributing Label	ARTIST
			NUMBER 1 — 12 Weeks At Number 1	
1	2	58	**BUT I DO LOVE YOU/CAN'T FIGHT THE MOONLIGHT** Curb 73116	**LeAnn Rimes**
2	1	21	**AUSTIN** Giant 16787/WRN	**Blake Shelton**
3	3	19	**ON A NIGHT LIKE THIS** Warner Bros. 16751/WRN	**Trick Pony**
4	4	20	**WHAT I REALLY MEANT TO SAY** Capitol 58867	**Cyndi Thomson**
5	5	8	**SOMETHIN' IN THE WATER** Monument 79625/Sony	**Jeffrey Steele**
6	6	80	**ROCKY TOP '96** Bruce 19529/MCA Nashville	**The Osborne Brothers**
7	8	53	**THE WAY YOU LOVE ME** Warner Bros. 16818/WRN	**Faith Hill**
8	7	42	**POUR ME** Warner Bros. 16816/WRN	**Trick Pony**
9	11	224	**HOW DO I LIVE** ▲ Curb 73022	**LeAnn Rimes**
10	9	25	**COME A LITTLE CLOSER** Warner Bros. 16768/WRN	**Lila McCann**
11	12	11	**UNBROKEN BY YOU** Lyric Street 164048/Hollywood	**Kortney Kayle**
12	13	14	**DIDN'T WE LOVE** Curb 73126	**Tamara Walker**
13	14	29	**LOVE IS ENOUGH** RCA 69804-RLG	**3 Of Hearts**
14	15	32	**MRS. STEVEN RUDY/THAT'S A PLAN** VFR 734758	**Mark McGuinn**
15	18	50	**OKLAHOMA/WARM & FUZZY** Epic 79503/Sony	**Billy Gilman**
16	16	28	**I WANT YOU BAD** Lucky Dog/Columbia 79542/Sony	**Cherie Robison**
17	10	25	**MATTHEW, MARK, LUKE & EARNHARDT** DreamWorks 450822/Interscope	**Shane Sellers**
18	17	25	**SIMPLE LIFE** Columbia 79541/Sony	**Mary Chapin Carpenter**
19	20	33	**SHE COULDN'T CHANGE ME** Columbia 79540/Sony	**Montgomery Gentry**
20	22	71	**IT DON'T MATTER TO THE SUN/LOST IN YOU** ● Capitol 58788	**Garth Brooks as Chris Gaines**
21	19	16	**TOO LAZY TO WORK, TOO NERVOUS TO STEAL** Monument 79611/Sony	**6R549**
22	21	33	**THE MOST BEAUTIFUL GIRL** Atlantic 85651/AG	**South 65**
23	23	46	**HOW DO YOU LIKE ME NOW?!** DreamWorks 450832/Interscope	**Toby Keith**
24	—	41	**THAT'S THE WAY** Curb 73105	**Jo Dee Messina**
25	—	19	**I KNOW HOW THE RIVER FEELS** MCA Nashville 172186	**Mcalyster**

● Records with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum), with multiple-million titles indicated by a numeral following the symbol. © 2001 Billboard/BPI Communications, and SoundScan, Inc.

Top selling albums compiled from a national sample of retail store, mass merchant and internet sales reports collected, compiled, and provided by SoundScan.

SoundScan

Trace Adkins Polishes 'Chrome' For Capitol

BY DEBORAH EVANS PRICE

NASHVILLE—With all the upheaval on Music Row in the past few years, many artists have seen their careers adversely affected by label closings, changes in executive staff, and other turmoil. Trace Adkins admits his tenure on Capitol Records has been "a weird ride," but as he prepares for the forthcoming release of *Chrome*, he's optimistic.

That positive attitude is admirable, considering that since Adkins first joined the Capitol roster in 1996, there have been three label chiefs: Scott Hendricks, who signed him to the label, followed by Pat Quigley and current president/CEO Mike Dungan. Though his career got off to a strong start when his debut single, "There's a Girl in Texas," peaked at No. 20 on the *Billboard* Hot Country Singles & Tracks chart in 1996, the transitions at the label have taken a toll on Adkins' career.

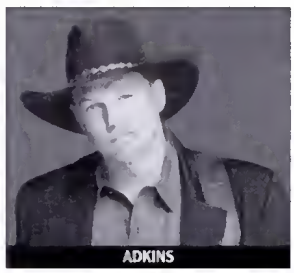
"I look back at it and think, 'Wow, the door was wide open, and we were right there at the threshold, ready to step through it to that next level,' " the Louisiana native says. "Then the wheels fell off. The whole thing just fell apart. I don't think it was my fault or my management company's or my booking agent's or my producer's fault. It wasn't the people at the label's fault. It was just a thing that happened. I could be bitter if I wanted to be, but that's not going to do any good, because you aren't going to pay your bills off of people's sympathy. You have to keep on going."

Adkins saunters on admirably with *Chrome* and says he really doesn't view it as being any more or less of a critical release than his previous three albums. "Every one of them was critical to my career for some reason or another at the time," he says. "On the first album, it goes without saying, it's critical. It has to be good. The second album, the sophomore record, that's a lot of pressure to perform and to reproduce the success of the first one. The third album, I'd gone through the executive changes at the label, and the second album had not sold as well as the first album for whatever reasons. So that one seemed like it was critical, and now this one is a new regime again."

A FRIENDLY REUNION

Although it may be a new regime at Capitol, the faces are familiar to Adkins, because Dungan, senior VP of marketing Fletcher Foster, senior director of media and public relations Vanessa Parker-Davis, and other Capitol staffers were previously with Arista Nashville. Adkins became familiar with the Arista folks when they gave him a development deal early in his career, and he's married to former Arista publicist Rhonda Forlaw Adkins. So in many ways, the new regime feels like a homecoming.

Additionally, former Arista Nashville president Tim DuBois has partnered with Adkins' manager, Gary Borman, to form a new management company. "The whole thing has come back full circle," Adkins says. "Everybody that I was dealing with then at Arista is back in my life in some way now. It's just really strange, but it feels so comfortable and so good, so warm."



ADKINS

Adkins appreciates the concern for his career. "Mike Dungan called me one night at home," recalls the six-foot-six former oil field worker. "He said he couldn't sleep at night. It was keeping him up, worrying about what the first single was going to be, and he kept thinking that he could ruin my career. I told him, 'You can't ruin my career—that damage has already been done. All you can do is save it. So just look at it like that and be happy. Let's just move forward and stop worrying about that stuff.' "

Soon after, Dungan announced the first single would be "I'm Trying," which is currently at No. 16 on Hot Country Singles & Tracks.

"We're getting a really good, solid response," KMPS Seattle music director Tony Thomas says of the single. "The song was terrific before the tragedies happened—not that everything has to tie into the bad news that we've gone through—but it fits. Boeing has announced they're laying off 30,000 people, and most of those people are in our listening audience. That message [in the song] is relatable: Things may not be working out perfectly, but I'm trying. That's a very powerful message, and Trace sounds great on it. He has a distinct voice that carries it through."

Indeed, it's Adkins' deep, resonant voice that takes center stage on this collection of songs. Produced by Dann Huff and Trey Bruce, Adkins calls the project the most diverse he has recorded.

The songs run the gamut from the heartbreaking intensity of "Help Me Understand" to the playfulness of the title cut. "I've been looking for a long time for a song where I could speak some of the lyrics," Adkins says. "Then Dan came with this song and I just liked it. It's fun and totally lighthearted."

Another of Adkins' favorites on *Chrome* is "Scream." "I think 'Scream' would be a good single because it's another Trace Adkins song about sex," he says. "I'm a screaming heterosexual, and I have to do those songs. 'Scream' was written by a good buddy of mine, Jim Collins, who was doing the same [nightclub] circuit as I was in Texas. When I'd have a night off, sometimes I'd go see Jim play. So we have some history there. There are two songs on this album that Jim co-wrote."

A Warner/Chappell writer, Adkins co-wrote just one cut on the album ("I'm Payin' for It Now"). "I'm much more critical of my own stuff," he says. "Songs get pitched to me, and they are so good. This town is full of the best songwriters anywhere."

Adkins says he looks for songs he can become "completely absorbed by" and hates it when someone else lands one he wishes he'd recorded. "I love that song Alan Jackson did, 'Between the Devil and Me,' " says Adkins, who is booked by William Morris. "I would have gut shot a Girl Scout to have been able to cut that song."

CORE AUDIENCE

According to Foster, the marketing thrust will target Adkins' core audience, alerting them he has a new release. The label plans to concentrate on Adkins' top 10 markets: Dallas, Houston, Los Angeles, Atlanta, Nashville, Chicago, Indianapolis, Cleveland, Phoenix, and Washington D.C. "We're doing the majority of those and some secondary markets," Foster says. "We're going in and micro-marketing using in-stores, TV, radio, and print through advertising as well as publicity."

Originally slated for the end of October, *Chrome* has been moved up to an Oct. 9 release date. At retail, Foster says, they plan to utilize bin cards, vinyl banners, two-foot-by-one-foot flats, and listening posts. Capitol also plans special club promotions. "We're putting together Trace Adkins weekends," Foster says, "giving away autographed CDs and posters the weekend before and after the release date."

Adkins' fans will be able to download samples of the new album via the Web site traceadkins.com. Foster says they are also looking at doing special promotions with NASCAR and Future Farmers of America.

Higher Ground™

by Deborah Evans Price

HONORING DR. GRAHAM: For years, **Dr. Billy Graham** has made music an integral part of his services. Now the acclaimed evangelist and his musical cohorts are being saluted in a two-part TV special. *A Billy Graham Music Homecoming* is the newest installment of the *Gaither Family Music* series. Part one of the program will air Oct. 6 on PAX-TV's *Gaither Family Music Hour*. Part two will air Oct. 13. The project will also be released Oct. 9 on VHS, DVD, CD, and cassette.

The project is incredibly informative as well as entertaining—combining great music, heartfelt sentiment, and insightful historical perspective. The programs feature reminiscences from Dr. Graham's wife of 58 years, **Ruth Bell Graham**; **George Beverly Shea**, soloist with Graham's organization for 54 years; **Cliff Barrows**, music and program director for 52 years; and Graham's son, **Franklin Graham**, CEO of the Billy Graham Evangelistic Assn.

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A Billy Graham Music Homecoming was taped at the Billy Graham Training Center, the Cove, located in the Blue Ridge Mountains outside Asheville, N.C. More than three dozen acts are featured on the two-part show, among them **CeCe Winans**, **Ricky Skaggs**, **Russ Taff**, **Michael W. Smith**, **Andraé Crouch**, **Gaither Vocal Band**, **Ray Boltz**, **Avalon**, and **Vestal Goodman**.

Of the music featured early on in Graham's crusades, **Bill Gaither** says, "They used **Stuart Hamblen**, who wrote 'It's No Secret What God Can Do' and 'This Old House' and a lot of big songs like that. In the '60s, **Ethel Waters** was an important part of the broadcast every time. Of course, Bev [George Beverly Shea] is now 93. He's been on every broadcast they've ever done. He's still in great health and still sings well."

In fact, one of the highlights of the project is Shea delivering a powerful rendition of "How Great Thou Art." There's also a great segment with Boltz's signature song, "Thank You," that incorporates clips from Graham's crusades. There's a powerful version of Taff's "We Will Stand" that includes stirring footage from the civil-rights movement, the Berlin Wall, and Northern Ireland. "Hearing Russ singing, 'You're my brother, you're my sister, take me by the hand,' " Gaither says, "the music speaks very loudly."

Gaither enjoyed spending time with those at the heart of Graham's organization. "His wife Ruth is quite a character. She's a fun-loving gal, and just to hear her talk about the people they've had on the program through the years and the joy [they've had], that was fun," he says. "Bev Shea is 93 years old chronologically, but he's got to be a 40-year-old at heart—maybe even younger. He loves life, great music, great literature. In fact, he just drove up to Canada to pick up a boat that somebody has given him. He put that boat on the back of his car and drove it back to North Carolina."

Gaither thinks "integrity" has been the cornerstone of Dr. Graham's distinguished career. "He has been quite a good spokesman for the cause of Christ. He is very articulate, and his humility comes through. Just to be around him, you know you are in the presence of a holy man."

IN OTHER NEWS: Bill Gaither recently canceled four Canadian tour dates in the wake of the terrorist attacks. "We were taking about 10 buses over, about four trucks, and about 30-40 people," he says of his multi-artist concerts. "We weren't afraid of the security of the buildings, it was simply [concern over] crossing the border and getting back in case that other shoe fell. It would be tough for family people if they were gone during another attack."

No upcoming U.S. dates have been canceled, and new **Gaither Vocal Band** member **Russ Taff** has already replaced longtime baritone **Mark Lowry** [*Billboard*, Sept. 1]. Gaither comments, "Mark said, 'I don't want to be a lame duck baritone.' So, we've turned it over to Russ. Russ is all heart. He loves the Lord, and he is so gracious."

The Gaither Vocal Band, which also includes **David Phelps** and **Guy Penrod**, is going into the studio in November with producer **Michael Sykes** to work on the group's next Spring Hill release. Fans can continue to see Gaither's weekly show on TNN. "We've been moved from Saturday night to Sunday," Gaither says. "A lot of music programs did not survive. We did for some reason, and we are very thankful for that."

Like everyone else in America, Gaither has simply been trying to carry on in the wake of the Sept. 11 tragedies. "God is good, and this country is good," he says. "There are a lot of good people around the world who are standing with us, and right will eventually win."

Universal's Lerner Speaks Of Love And Justice

BY ENRIQUE LOPETEGUI

LOS ANGELES—In 1998, Argentine singer/songwriter Alejandro Lerner released an album titled *Volver a Empezar* (Starting Over). Actually, it was pretty much a remake of *Magic Hotel*, an album he'd released in 1997, only it had been reproduced and re-packaged after a painful transition between labels. But now, in the wake of his most recent release, *Si Quieres Saber Quién Soy* (Universal), and with two Latin Grammy nominations to his name, it can be said that Lerner is truly starting over—at least in the U.S.—with a message of love and peace, but also of vengeance.

The man who sold 5 million albums worldwide and earned two Martín Fierros and five Carlos Gardel awards in his native Argentina is on a roll and busier than ever. Yet his larger-than-life status in Latin America contrasts with virtual anonymity in America.

Some think that has to do with the fact that in the U.S.—unlike in Argentina—Lerner's music hasn't been featured in any soap operas or TV shows. But by the time a Lerner song was used in the first TV show in Argentina, he was already an established artist who'd sold 2 million albums. Instead, according to Lerner, he's unknown in the U.S. for other reasons.

"I just never tried to develop my music in the U.S.A.," Lerner says. "I gave a lot of time to my country, not only musically but socially. I never tried to make it in the U.S. as an artist because my energy was put elsewhere."

But with the Sept. 11 stateside release of *Si Quieres Saber Quién Soy*, which earned Latin Grammy nominations for best male pop vocal album and song of the year, Lerner was getting closer to breaking into the country than ever. And then, on the brink of glory, the man who has earned a living singing about love became just another horrified spectator of that day's events.

"The magnitude is such that personal stuff shrinks a lot," Lerner says on the phone from Buenos Aires, where he is co-producing the upcoming album by Argentina's folk sensation, Soledad. "You even feel ridiculous talking about personal things. Right now, what we can do is adopt a totally pacifist and constructive attitude, no matter what your situation is. Humanity is [on] a precipice, but each of us can do good and believe in a world where good things still can happen. That's why I came to Argentina [to work with Soledad]: to work on a project that will inspire and heal other people."

It wasn't easy to get there. With U.S. airports shut down, Lerner, Uruguayan pop superstar Natalia Oreiro, and Oreiro's BMG team rented a van to Tijuana. From there, the group took a Mexicana Airlines plane to Mexico City and Sao Paulo, and from there a Varig flight to Buenos Aires.

With the Latin Grammy results still uncertain, Universal Music will go on with the planned campaign—utilizing U.S. Spanish-language radio, print, and TV, starting with Miami in late October.

Referring to the songwriting and producing work Lerner has done for

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the likes of Paul Anka, Celine Dion, Carole King, Gino Vanelli, David Foster, and others, Latin artists marketing director for Universal Music Latin America Robbie Lear says, "Lerner is one of Latin America's most successful and respected singer/songwriters, thanks to his own work and the work he did for others. For those in the U.S. who don't know him, this is a good chance to discover not only his new material, but [his] impressive legacy, both musically and sales-wise."

To date, Lerner is scheduled to launch his Argentina tour in October, and there are plans for performances in the U.S. and Mexico in October.

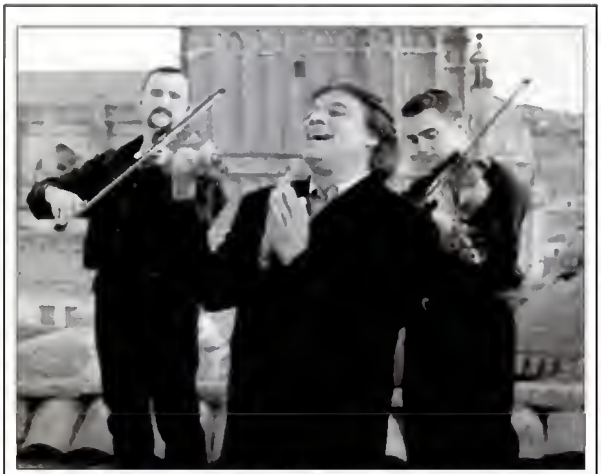
Lerner says, "Well, it's happening. The idea was to do a very interesting launch [of the album in the U.S.], with a massive press and radio campaign. But reality forced us to take care of the right to live first, leaving other things for later."

There are no signs that, whenever Lerner does embark on heavy U.S. promotion, he will have lost any momentum. He enjoys the affection and respect of both the public and his peers. Producer Gustavo Santaolalla says, "Alejandro is one of my soul mates, one of those persons you take inside you wherever you go."

It was as a member of Santaolalla's band on the album *Soluna* (1977) that the young keyboardist Alejandro Lerner first recorded one of his own songs. "And, as a musician, his talent never ceases to amaze me. He invented a style that is still being copied, and that's why he deserves to win a [Latin] Grammy."

In October, Lerner will be recognized by UNICEF for the work he did with tengounsueño.com (ihaveadream.com), a project that advocates for children's rights. It is one of many he's undertaken through the years.

"These are times to generate the best possible vibes," Lerner says. "I want to participate in as many signature collection drives as possible, for peace and justice, which go together. I don't think the answer is a massive war but punishment of those guilty through justice."



Friendly Visit. Mexican pop star Juan Gabriel traveled to Spain to shoot the video for his single "Inocente Pobre Amigo" from the album *Por los Siglos* (BMG U.S. Latin). The video was filmed in Toledo and directed by Pablo Croce.

Latin Notas™

by Leila Cobo

POINTING THE WAY: As part of the EMI Latin restructuring, new president/CEO **Jorge Pino** has appointed **Miguel A. Trujillo** VP/GM of EMI Latin's regional Mexican and Tejano division. Los Angeles-based Trujillo faces the

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immediate task of giving direction to a department that has been leaderless for the past six months.

"My biggest challenge is to take care of our artists," Trujillo says. "We have a great roster that had no direction, and we will give it direction." Although Trujillo has plans to expand that roster in the future, he cites ensuring results for the company's existing acts as the initial priority. These include **Intocable** and **Kumbia Kings**, whom the label is hoping to work more aggressively on the West Coast and East Coast.

"I'm dedicated 100% to the regional Mexican and Tejano genres," adds Trujillo, who plans to expand his division in coming months. "It's one of the reasons I joined this company. I know I'll have the support needed to make this division grow."

BLAIR EXITS ARISTA: **Jerry Blair** has exited as executive VP of Arista Records (*Billboard Bulletin*, Sept. 21). Aside from being a stellar promotion executive, Blair was instrumental in creating a strategic marketing alliance with BMG U.S. Latin to develop and market alternative Latin acts. The first to benefit was Colombian band **Aterciopelados**, with its release *Gozo Poderoso*. Blair, who does not have any immediate plans, tells *Billboard* he'll "absolutely" continue to champion Latin music. "We've only begun to scratch the surface."

CASUALTY OF WAR: As expected, the National Academy of Recording Arts and Sciences and the Latin Academy of Recording Arts and Sciences have officially canceled the second annual Latin Grammys telecast. An announcement about how the winners will be presented with their awards is expected soon. Nationwide, cancellations and reschedulings are still being announced. Among the casualties is the **Irakere** U.S. tour, which promoters say was impossible to reorganize.

TOPICAL CHART-TOPPER: In a startling chart resurgence, **Ricardo Arjona's** *Galería Caribe* (Sony), which was released last year, re-entered the Top Latin Albums chart last issue at No. 10 and this issue jumped to No. 1. One possible reason for such renewed interest may lie in the lyrics to one of its tracks, "Mesías," which alludes to a millionaire "messiah" in New York City who has partners in Afghanistan and speaks to God via the Internet. The song's lyrics include: "He purchased CNN and is using its space with speeches that invite us to remove our veils/Chaos reigns and the planet is fearful/A magnate has committed suicide in the Big Apple/You can read it in the front page of *The New York Times*/ And a cloud of doubt casts shadows over the sun."

Arjona, who is understandably wary of discussing the subject, said to the press during a stop in Peru: " 'Mesías' is a surreal song I wrote, and like all other surreal things, it leaves many doors open to interpretation."

NEW LATIN-MUSIC SHOW: Latin music videos have a new space on *Los Buenos Días de HTV*, which has started airing on the Univision network Saturday and Sunday mornings. The 90-minute show, hosted by Miami-based DJs **Guillermo Sauceda** and **Jessica Fox**, is produced by Venevision International and HTV, the 24-hour cable music channel that airs Latin music videos and music-content based programming. HTV will also air the program. The show's format is that of a music magazine, featuring mostly pop and tropical videos. HTV Programming chief **Luis Mérida** will be responsible for the show's daily programming.

IN BRIEF: Shooting of **Alejandro Sanz's** *MTV Unplugged* has been rescheduled for Oct. 2 at the Gusman Center for the Performing Arts in Miami . . . Mexican pop/rock band **Maná** will join **Pearl Jam, R.E.M.,** and **Alanis Morissette** to co-headline the Groundwork Hunger Awareness and Fundraising concert Oct. 22 in Seattle. The show, scheduled as part of World Food Day (Oct. 16), is organized by the Food and Agricultural Organization of the United Nations and raises funds for farmers in developing countries. Maná is, to date, the only Latin act that will perform.

Top Latin Albums™

Top selling Latin albums are compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan.

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION
				NUMBER 1/GREATEST GAINER (2 Weeks At Number 1)		
1	10	—	23	**RICARDO ARJONA** Sony Discos 84503 (10.98 EQ/17.98) ●	Galeria Caribe	1
2	2	2	7	**LOS ANGELES AZULES** Disa 727014 (10.98/12.98) ●	Historia Musical	2
3	3	1	6	**LOS TIGRES DEL NORTE** Fonovisa 6145 (8.98/12.98) ●	Uniendo Fronteras	1
4	4	4	13	**GRUPO BRYNDIS** Disa 727012 (10.98/13.98) ●	Historia Musical Romantica	1
5	1	—	2	**OZOMATLI** Interscope 490116 (12.98/18.98) ●	Embrace The Chaos	1
6	5	3	4	**THALIA** EMI Latin 34722 (8.98/14.98) ■	Thalie Coe Beede-Grandes Exitos	2
7	6	5	30	**A.B. QUINTANILLA Y LOS KUMBIA KINGS** △ EMI Latin 29745 (9.98/14.98)	Shhh!	1
8	7	6	65	**PAULINA RUBIO** ● Universal Latino 543219 (9.98/14.98) ●	Paulina	1
9	8	10	44	**VICENTE FERNANDEZ** △ Sony Discos 84485 (10.98 EQ/16.98) ●	Historia De Un Idolo Vol. 1	1
10	9	8	32	**LUPILLO RIVERA** ● Sony Discos 84276 (9.98 EQ/13.98) ●	Despreciado	1
11	12	16	4	**JOAN SEBASTIAN** Musart 12524/Balboa 17.98/13.98) ●	En Vivo: Desde La Plaze El Progreso De Guedelajero	11
12	13	12	17	**MARCO ANTONIO SOLIS** ● Fonovisa 0527 (10.98/16.98) ●	Mas De Mi Alma	1
13	11	13	12	**PALOMO** Disa 726922 (8.98/10.98)	Fuerza Musical	9
14	15	—	2	**LA LEY** WEA Rock 40949/WEA Latina (10.98/16.98)	MTV Unplugged	14
15	14	11	4	**LOS ORIGINALES DE SAN JUAN** EMI Latin 33335 (8.98/12.98)	Recado De Mi Madre	9
16	17	19	19	**JACI VELASQUEZ** Sony Discos 84864 (9.98 EQ/13.98)	Mi Corazon	7
				PACESETTER		
17	37	—	2	**ALICIA VILLAREAL** Universal Latino 544864 (8.98/12.98)	Soy Lo Prohibido	17
18	16	17	15	**PEPE AGUILAR** Musart 2503/Balboa (8.98/12.98)	Lo Mejor De Nosotros	10
19	20	9	9	**VICENTE FERNANDEZ** △ Sony Discos 84445 (10.98 EQ/15.98) ●	Mas Coe El Numero Uno	3
20	18	18	10	**OLGA TANON** WEA Latina 85146 (10.98/16.98) ●	Yo Por Ti	4
21	24	22	26	**CONJUNTO PRIMAVERA** Fonovisa 6104 (8.98/12.98) ●	Ansio De Amar	1
22	19	15	11	**LOS TRI-O** Promo/Ansio 29810/BMG Latin (15.98 CD)	Siempre En Mi Mente	7
23	21	14	16	**CRISTIAN** △ Ariola 85324/BMG Latin (10.98/16.98) ●	Azul	2
24	30	—	2	**VARIOUS ARTISTS** Grammy/Columbia 86129 Sony Discos (11.98 EQ/17.98)	2001 Latin Grammy Nominees	24
25	23	20	27	**BANDA EL RECODO** Fonovisa 6102 (8.98/12.98) ●	Contigo Por Siempre...	4
26	22	21	16	**MANU CHAO** Virgin 10323 (17.98 CD) ●	Proxime Estacion...Esperanza	8
27	63	66	3	**CHUY VEGA Y LOS NUEVOS CADETES** Univision 310081 (8.98/12.98)	Una Pegine Mas: Lo Mejor De Los 70's Y 80's	27
28	28	25	11	**JAGUARES** RCA 85742/BMG Latin (10.98/14.98) ●	Cuando La Saegre Galopa	1
29	27	24	7	**LOS TEMERARIOS** Fonovisa 6148 (10.98/12.98)	Joyas	13
30	31	40	42	**RAMON AYALA Y SUS BRAVOS DEL NORTE** Freddie 71815 (8.98/14.98)	En Vivo..El Hombre Y Su Musica	13
31	25	23	7	**GRUPO EXTERMINADOR** Fonovisa 6139 (10.98/12.98)	Reunion De Perrones	22
32	32	31	30	**INTOCABLE** EMI Latin 31812 (8.98/12.98)	14 Grandes Exitos	15
33	29	26	14	**EL ORIGINAL DE LA SIERRA** Univision 310081 (7.98/13.98) ●	Homenaje A Chalino Seechez	1
34	33	27	22	**RICARDO MONTANER** WEA Latina 85821 (10.98/15.98)	Sueno Repetido	16
35	35	30	57	**AZUL AZUL** △ Sony Discos 84180 (10.98 EQ/16.98) ●	El Sapo	3
36	34	42	11	**JOSE ALFREDO JIMENEZ** Ariola 73605/BMG Latin (16.98 CD)	Los 100 Clasicos Vol. 1	34
37	44	38	22	**GILBERTO SANTA ROSA** Sony Discos 84291 (10.98 EQ/17.98) ●	Intenso	13
38	40	34	30	**RICKY MARTIN** △ Sony Discos 84109 (11.98 EQ/17.98)	La Historia	1
				HOT SHOT DEBUT		
39	NEW		1	**LOS TIGRILLOS** WEA/Alex 82410/WEA Latina (8.98/13.98)	Fiesta Privada	39
40	41	50	11	**JOSE ALFREDO JIMENEZ** Ariola 73606/BMG Latin (16.98 CD)	Los 100 Clasicas Vol. 2	40
41	45	37	44	**VARIOUS ARTISTS** △ J&N 82754/Sony Discos (8.98 EQ/13.98)	Bachatahits 2001	7
42	39	32	54	**CHRISTINA AGUILERA** ● RCA 85323/BMG Latin (15.98/18.98)	Mi ReRejo	1
43	36	41	6	**JUANES** Surco 156563/Universal Latino (16.98 CD)	Fijate Bien	36
44	52	49	52	**GIPSY KINGS** Nonesuch 79641 AG (16.98/24.98)	Volare! The Very Best Of The Gipsy Kings	3
45	42	35	26	**SELENA** EMI Latin 32119 (10.98/17.98)	Live, The Last Concert—Houston, Texas February 26, 1995	2
46	57	33	98	**MARC ANTHONY** ● RMM 83980 Sony Discos (9.98 EQ/16.98)	Desde Un Principio — From The Beginning	1
47	38	29	4	**JUAN RIVERA** Sony Discos 845 30 (9.98 EQ/13.98)	El Abandonado	29
48	72	—	49	**RICARDO ARJONA** △ Sony Discos 82592 (10.98 EQ/17.98) ●	Ricardo Arjone Vivo	6
49	55	61	28	**LOS TIGRILLOS** WEA/Alex 82412/WEA Latina (8.98/12.98)	Que Lo Baile Bien	23
50	46	58	10	**LOS CAMINANTES** Sony Discos 84224 (9.98 EQ/13.98)	20 Exitazos-Nuestros Canciones	46
51	53	53	66	**JOAN SEBASTIAN** Musart 2080/Balboa (10.98/16.98) ●	Secreto De Amor	5
52	51	59	14	**LIBERACION** Disa 728999 (12.98/17.98)	25 Aniv. Vol. I Y II	30
53	50	47	74	**THALIA** △ EMI Latin 26232 (10.98/15.98) ●	Arrasando	4
54	47	43	23	**LOS TUCANES DE TIJUANA** Universal Latino 950062/Univ. Latino (14.98/21.98)	32 Corridos Lideres-Solamente Exitos	12
55	43	39	79	**SHAKIRA** △ Sony Discos 83775 (10.98 EQ/18.98) ●	MTV Unplugged	1
56	61	64	5	**THE LATIN ALL STARS** St. Clair 6456 (14.98 CD)	Exitos Latinos	56
57	58	52	44	**INTOCABLE** △ EMI Latin 29780 (9.98/12.98) ●	Es Pera Ti	3
58	48	51	12	**VARIOUS ARTISTS** Ariola 85214 (8.98/14.98)	Todo Exitos De Hip Hop	28
59	66	56	27	**GUARDIANES DEL AMOR** Ariola 83144/BMG Latin (17.98/17.98)	Lo Mejor De Guardianes Del Amor	30
60	59	55	14	**BANDA MACHOS** WEA/Alex 82836/WEA Latina (10.98/13.98)	La Reunion	15
61	56	36	6	**FRANKIE NEGRON** WEAcaribe 83617/WEA Latina (10.98/15.98)	Por Tu Placer	33
62	67	63	5	**THE LATIN ALL STARS** St. Clair 6457 (14.98 CD)	Hot Latie Deece Hits	62
63	54	57	47	**LOS ANGELES DE CHARLIE** Fonovisa 6095 (8.98/12.98) ●	Ue Sueno	7
64	49	44	23	**EL CHICHICUILOTE** Univers 950054 (7.98/13.98)	12 Chichicuilotazos Con Bande	18
65	60	54	12	**SI SE** Lunes Disc 10003/Virgin (10.98 CD)	Si Se	35
66	62	48	10	**VARIOUS ARTISTS** Sony Discos 84457 (9.98 EQ/15.98)	20 Exitazos Con La Dinastie	43
67	65	45	20	**EL GENERAL** Mack A Rat 850102/Laberos (8.98/14.98)	El General le Back	14
68	26	7	5	**MELINA LEON** Sony Discos 84411 (10.98 EQ/17.98) ●	Corazoe De Mujer	7
69	68	60	32	**VARIOUS ARTISTS** Sony Discos/WEA Latina 88679 (17.98 EQ CD)	No. 1 Ue Ano De Exitos	4
70	69	69	3	**BANDA EL RECODO** Fonovisa 36141 (4.98/12.98)	Carta...A Lo Mejor De Mi Vide	69
71	73	65	49	**LUIS MIGUEL** △ WEA Latina 84573 (11.98/17.98)	Vivo	2
72	64	46	19	**ROCIO DURCAL** Ariola 85478/BMG Latin (10.98/14.98)	Entre Teogos Y Mariachi	12
73	RE-ENTRY		2	**LOS INVASORES DE NUEVO LEON** EMI Latin 34432 (12.98 CD)	20 Exitos	64
74	70	68	11	**LOS HURACANES DEL NORTE** Fonovisa 86125 (10.98/12.98)	Ee Vivo	38
75	RE-ENTRY		2	**EL COYOTE Y SU BANDA TIERRA SANTA** EMI Latin 34263 (12.98 CD)	20 Exitos	72

Latin Pop Albums

1	Ricardo Arjuan GALERIA CARIBE Sony
2	Dromatti EMBRACE THE CHAOS Interscope
3	A.B. Quintanilla Y Los Kumbia Kings SHHH! EMI Latin
4	Paulina Rubio PAULINA Universal Latino
5	Marcn Antonio Solis MAS DE MI ALMA Fonovisa
6	La Ley MTV UNPLUGGED WEA Rock /WEA Latina
7	Jaci Velasquez MI CORAZON Sony Discos
8	Los Tri-o SIEMPRE EN MI MENTE Promo/Ansio /BMG Latin
9	Cristian AZUL Ariola /BMG Latin
10	Various Artists 2001 LATIN GRAMMY NOMINEES Grammy/Columbia Sony Discos
11	Manu Chao PROXIMA ESTACION ESPERANZA Virgin
12	Jaguares CUANDO LA SANGRE GALOPA RCA /BMG Latin
13	Ricardo Montaner SUENO REPETIDO WEA Latina
14	Azul Azul EL SAPO Sony Discos
15	Ricky Martin LA HISTORIA Sony Discos
16	Christina Aguilera CD REFLEJO RCA /BMG Latin
17	Juanes FIJATE BIEN Surco /Universal Latino
18	Gipsy Kings VOLARE' THE VERY BEST OF THE GIPSY KINGS Nonesuch AG
19	Selena LIVE, THE LAST CONCERT—HOUSTON, TEXAS FEBRUARY 26 1995 EMI Latin
20	Ricardo Arjona RICARDO ARJONA VIVO Sony Discos

Tropical/Salsa Albums

1	Olga Tanon YO POR TI WEA Latina
2	Gilberto Santa Rosa INTENSO Sony Discos
3	Various Artists BACHATAHITS 2001 J&N /Sony Discos
4	Marc Anthony DESDE UN PRINCIPIO—FROM THE BEGINNING RMM /Sony Discos
5	Frankie Negron POR TU PLACER WEAcaribe /WEA Latina
6	El General EL GENERAL IS BACK Mack & Ball /Laberos
7	Melina Leon CORAZON DE MUJER Sony Discos
8	Huey Dunbar YO SI ME ENAMORE Sony Discos
9	Cachaito Lopez CACHAITO Nonesuch AG
10	Juan Luis Guerra 440 COLECCION ROMANTICA Karen /Universal Latino
11	Fuerza Juvenil MULTIPLICAME BCI Music
12	Tito Rojas AUTENTICAMENTE EN VIVO M.P. /Sony Discos
13	Various Artists MERENHITS 2001 J&N /Sony Discos
14	Grupo Niche & Joe Arroyo LOS GIGANTES DE LA SALSA Laberos
15	Various Artists SALSAHITS 2001 J&N /Sony Discos
16	Victor Manuelle INSTINTO Y DESEO Sony Discos
17	Son By Four SALSA HITS Sony Discos
18	Celia Cruz CELIA CRUZ & FRIENDS: A NIGHT OF SALSA RMM
19	Various Artists TODO EXITOR DE BACHATA Laberos
20	Son By Four SON BY FOUR Sony Discos

Regional Mexican Albums

1	Los Angeles Azules HISTORIA MUSICAL Disa
2	Los Tigres Del Norte UNIENDO FRONTERAS Fonovisa
3	Grupo Bryndis HISTORIA MUSICAL ROMANTICA Disa
4	Thalia THALIA CON BANDA GRANDES EXITOS EMI Latin
5	Vicente Fernandez HISTORIA DE UN IDOLO VOL. 1 Sony Discos
6	Lupillo Rivera DESPRECIADO Sony Discos
7	Joan Sebastian EN VIVO DESDE LA PLAZA EL PROGRESO EN GUADALAJARA Musart /Balboa
8	Palomo FUERZA MUSICAL Disa
9	Los Originales De San Juan RECADO DE MI MADRE EMI Latin
10	Alicia Villareal SOY LO PROHIBIDO Universal Latino
11	Pepe Aguilar LO MEJOR DE NOSOTROS Musart /Balboa
12	Vicente Fernandez MAS CON EL NUMERO UNO Sony Discos
13	Conjunto Primavera ANSIA DE AMAR Fonovisa
14	Banda El Recodo CONTIGO POR SIEMPRE Fonovisa
15	Chuy Vega Y Los Nuevos Cadetes UNA PAGINA MAS: LO MEJOR DE LOS 70'S Y 80'S Univision
16	Los Temerarios JOYAS Fonovisa
17	Ramon Ayala Y Sus Bravos Del Norte EN VIVO..EL HOMBRE Y SU MUSICA Freddie
18	Grupo Exterminador REUNION DE PERRONES Fonovisa
19	Intocable 14 GRANDES EXITOS EMI Latin
20	El Original De La Sierra HOMENAJE A CHALINO SANCHEZ Univision

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi platinum level. For boxed sets and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: △ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △ Certification at 400,000 units (Multi Platino). * Asterisk indicates LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices which are projected from wholesale prices. Greatest Gainer shows charts largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. ■ indicates past or present Heatseeker title. © 2001 Billboard/BPI Communications and SoundScan, Inc

Hot Latin Tracks

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	TITLE / PRODUCER (SONGWRITER)	ARTIST / IMPRINT/PROMOTION LABEL	PEAK POSITION
				NUMBER 1/GREATEST GAINER 1 Week At Number 1		
1	6	36	3	**SUERTE** S.Mebarak R.,T.Mitchell (S.Mebarak R.,T.Mitchell)	**Shakira** Epic/Sony Discos	1
2	2	6	14	**ME VAS A EXTRANAR** P.Aguilar (Feto)	**Pepe Aguilar** Musart/Balboa	2
3	8	2	20	**AZUL** K.Santander (A.Munoz,F.Tobon) (K.Santander,G.Santander)	**Cristian** Arista/BMG Latin	1
4	5	5	19	**COMO SE CURA UNA HERIDA** R.Perez (R.Perez,J.L.Pilota)	**Jaci Velasquez** Sony Discos	1
5	3	4	18	**NO ME CONOCES AUN** Paloma (F.Y.Quinzada,A.Inigo)	**Paloma** Disa	3
6	10	19	3	**HEROE** M.Tavera,E.Iglesias,C.Paucar (E.Iglesias,P.Barry,M.Taylor,C.Garcia)	**Enrique Iglesias** Interscope/Universal Latino	6
7	1	3	20	**O ME VOY O TE VAS** E.Silvetti (M.A.Solis)	**Marco Antonio Solis** Fonovisa	1
8	4	1	13	**COMO OLVIDAR** H.Garcia,M.Tejeda,J.I.Flores,G.Alvarez	**Olga Tanon** WEA Latina	1
9	11	7	14	**PUEDEN DECIR** A.Joan (D.A.Alonso)	**Gilberto Santa Rosa** Sony Discos	6
10	9	17	12	**EL AYUDANTE** P.Ramirez,M.E.Toscano	**Vicente Fernandez** Sony Discos	9
11	7	12	10	**CADA VEZ TE EXTRANO MAS** G.Lizarraga,A.Valenzuela (J.Valenzuela,I.M.Luna)	**Banda El Recodo** Fonovisa	7
12	23	15	5	**CORAZON DE MUJER** A.Joan (A.Joan,J.L.Morin,G.Arenas)	**Melina Leon** Sony Discos	12
13	21	8	17	**CON CADA BESO** S.George (F.Gomis,A.Thomas)	**Huey Dunbar** Sony Discos	5
14	12	10	10	**NO VALE LA PENA** F.Cabral (Junior,T.J.Gabriel)	**Nydia Con Juan Gabriel** Hollywood	9
15	22	—	2	**TANTITA PENA** K.Campos (K.Campos,F.Rivas)	**Alejandro Fernandez** Sony Discos	15
16	16	14	34	**DESPRECIADO** P.Rivera (J.Navarrete,Cuco)	**Lupillo Rivera** Sony Discos	11
17	13	23	7	**DERECHO A LA VIDA** J.Gomez (C.Sanchez)	**Conjunto Primavera** Fonovisa	13
				HOT SHOT DEBUT		
18	NEW		1	**QUISIERA** Industria Del Amor (C.Lopez)	**Industria Del Amor** Fonovisa	18
19	14	16	8	**MI FANTASIA** Los Tigres Del Norte (E.Negrete)	**Los Tigres Del Norte** Fonovisa	14
20	31	40	3	**USTED SE ME LLEVO LA VIDA** Rey Reno (Fontana,D.Poveda)	**Alexandre Pires** Arista/BMG Latin	20
21	19	24	7	**LA CALANDRIA** Not Listed (Not Listed)	**Ramon Ayala Y Jody Farias** Freddie	19
22	26	—	2	**TU RECUERDO Y YO** P.Rivera (Not Listed)	**Lupillo Rivera** Sony Discos	22
23	25	18	19	**BESAME** E.Silvetti (P.Montaner,J.I.Chacin)	**Ricardo Montaner** WEA Latina	4
24	35	—	2	**RESUMIENDO** E.Silvetti (P.Montaner,Y.Marrulo)	**Ricardo Montaner** WEA Latina	24
25	49	25	8	**COMERTE A BESOS** S.George (S.George,J.L.Pilota)	**Frankie Negron** WEA Corp./WEA Latina	25
26	27	13	14	**MUERO** E.Silvetti (A.Lorenaga,T.Mora-Arriaga)	**Jerry Rivera** Arista/BMG Latin	13
27	28	—	2	**YO QUERIA** K.Santander (Not Listed)	**Cristian** Arista/BMG Latin	27
28	30	26	6	**SI QUIERES** N.Gutierrez,J.Gutierrez (J.Gabriel)	**Los Tri-o** Promo/Arista/BMG Latin	23
29	24	27	13	**AMORCITO MIO** J.Saavedra (J.Sebastian)	**Joan Sebastian** Musart/Balboa	19
30	15	11	22	**YO NO SOY ESA MUJER** M.Acevedo (C.De Weiden,C.Tara Montana,M.Shapiro,na,R.Stonehocker)	**Paulina Rubio** Universal Latino	7
31	50	37	6	**TU CONVENCELA** E.Reyes,A.Montalban (E.Reyes,A.Montalban)	**Ley Alejandro** Mack & Roll/Ledesa	31
32	17	20	20	**LA GRAN NOCHE** G.Feliz (M.Quintero Lara)	**Los Tucanes De Tijuana** Universal Latino	12
33	RE-ENTRY		15	**ME LIBERE** Not Listed (Not Listed)	**El Gran Combo** Combo	11
34	34	32	8	**CARTAS MARCADAS** A.Macias (L.Monge)	**Cuisillos De Arturo Macias** Musart/Balboa	32
35	29	38	8	**SUERTE HE TENIDO** Not Listed (F.Meza)	**Alegres De La Sierra** Infinity	26
36	41	30	18	**COMO SE LO EXPLICO AL CORAZON** J.M.Lugo (M.Rivera)	**Victor Manuelle** Sony Discos	13
37	RE-ENTRY		7	**QUISIERA** J.L.Guerra (J.L.Guerra)	**Juan Luis Guerra 440** Karen/Universal Latino	35
38	NEW		1	**IT'S OK** Not Listed (Not Listed)	**Alih Jey** Universal Latino	38
39	NEW		1	**ESTAS QUE TE PELAS** R.Martinez,R.Munoz (M.A.Perez O.Reyna,Jr.)	**Intocable** EMI Latin	39
40	40	—	2	**MENTIRA** M.Ledesa (R.Lorenzi)	**La Ley** WEA Rock/WEA Latina	40
41	32	35	7	**SERA PORQUE TE AMO** R.Sanz,Duncan,P.Da Silva,T.D.Feltz	**Tigrillos** WEAMex/WEA Latina	32
42	43	—	2	**TRIANGULO DE AMOR** Not Listed (Not Listed)	**Henrik** Thump	42
43	36	48	17	**TE HE PROMETIDO** G.Pinon (I.Dion)	**El Original De La Sierra** Z	26
44	NEW		1	**UNA MUJER COMO TU** M.Morales (D.Morales)	**Los Rieleros Del Norte** Fonovisa	44
45	RE-ENTRY		6	**TU ERES AJENA** Not Listed (A.Montes)	**Eddy Herrera** JAN/Sony Discos	34
46	RE-ENTRY		6	**PENA DE AMOR** T.Vilaverry (J.Cabrera)	**Puerto Rican Power** J&N/Sony Discos	28
47	33	41	7	**COMO LLEGO A TU AMOR** L.Martinez,C.Pinson	**Tito Nieves** WEAcorbe/WEA Latina	33
48	RE-ENTRY		26	**PERO NO ME AMA** J.M.Lugo,E.Santa Rosa (R.Mancilla)	**Gilberto Santa Rosa** Sony Discos	7
49	NEW		1	**SE QUE ME VA A DEJAR** E.Silvetti (M.A.Solis)	**Marco Antonio Solis** Fonovisa	49
50	RE-ENTRY		10	**SECRETO DE AMOR** A.Villalona (J.Sebastiani)	**Angelito Villalona** Latino/Sony Discos	24

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. A panel of 91 stations (32 Latin Pop, 16 Tropical/Salsa, 54 Regional Mexican) are electronically monitored 24 hrs. a day, 7 days a week. Songs ranked by Audience Impressions. ● Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 26 weeks will generally not receive a bullet, even if it registers an increase in audience. Greatest Gainer indicates song with largest audience growth. If two records are tied in audience size, the record being played on more stations is placed first. Records below the top 20 are removed from the chart after 26 weeks. ℗Videoclip availability. ©2001, Billboard/BPI Communications and SoundScan, Inc.

Latin Pop Airplay

THIS WEEK	LAST WEEK	TITLE	ARTIST / Imprint/Promotion Label
1	1	SUERTE	SHAKIRA Epic/Sony Discos
2	4	HEROE	ENRIQUE IGLESIAS Interscope/Universal Latino
3	2	COMO SE CURA UNA HERIDA	JACI VELASQUEZ Sony Discos
4	6	AZUL	CRISTIAN Arista/BMG Latin
5	8	PUEDEN DECIR	GILBERTO SANTA ROSA Sony Discos
6	11	CORAZON DE MUJER	MELINA LEON Sony Discos
7	10	USTED SE ME LLEVO LA VIDA	ALEXANDRE PIRES Arista/BMG Latin
8	3	COMO OLVIDAR	OLGA TANON WEA Latina
9	7	O ME VOY O TE VAS	MARCO ANTONIO SOLIS Fonovisa
10	18	CON CADA BESO	HUEY DUNBAR Sony Discos
11	9	DESAME	RICARDO MONTANER WEA Latina
12	20	RESUMIENDO	RICARDO MONTANER WEA Latina
13	16	ME VAS A EXTRANAR	PEPE AGUILAR Musart/Balboa
14	15	YO QUERIA	CRISTIAN Arista/BMG Latin
15	13	ABRAZAME MUY FUERTE	JUAN GABRIEL Arista/BMG Latin
16	14	NO VALE LA PENA	NYDIA CON JUAN GABRIEL Hollywood
17	5	YO NO SOY ESA MUJER	PAULINA RUBIO Universal Latino
18	19	TANTITA PENA	ALEJANDRO FERNANDEZ Sony Discos
19	17	SI QUIERES	LOS TRI-O Promo/Arista/BMG Latin
20	25	TU CONVENCELA	LEY ALEJANDRO Mack & Roll/Ledesa
21	30	IT'S OK	ALIH JEY Universal Latino
22	21	MENTIRA	LA LEY WEA Rock/WEA Latina
23	29	QUISIERA	JUAN LUIS GUERRA 440 Karen/Universal Latino
24	34	MUERO	JERRY RIVERA Arista/BMG Latin
25	33	DIME CORAZON	AMAURY GUTIERREZ Universal Latino
26	23	CONTESTAME	YANI Libertad
27	22	SEXI DANCE	PAULINA RUBIO Universal Latino
28	30	HIT 'EM UP STYLE (OOPS!)	BLU CANTRELL RedZone/Arista
29	40	FALLIN'	ALICIA KEYS J
30	27	SOMBRAS NADA MAS	ROCIO DURCAL Arista/BMG Latin
31	28	CON EL ALMA ABIERTA	ROGELIA Fonovisa
32	22	DIME	EDNITA NAZARIO Sony Discos
33	—	HOY TE VAS	TOMMY TORRES Sony Discos
34	24	NADA	JUANES Surco/Universal Latino
35	—	VUELVE JUNTO A MI	PABLO MONTERO Arista/BMG Latin
36	31	COMO LLEGO A TU AMOR	TITO NIEVES WEAcorbe/WEA Latina
37	—	DEJAME QUERERTE PARA SIEMPRE	JACI VELASQUEZ Sony Discos
38	—	TRIANGULO DE AMOR	HENRIK Thump
39	26	ARRASANDO	THALIA EMI Latin
40	—	COMO OLVIDAR	TOMMY TORRES Sony Discos

Tropical/Salsa Airplay

THIS WEEK	LAST WEEK	TITLE	ARTIST / Imprint/Promotion Label
1	2	PUEDEN DECIR	GILBERTO SANTA ROSA Sony Discos
2	1	COMO OLVIDAR	OLGA TANON WEA Latina
3	8	COMERTE A BESOS	FRANKIE NEGRON WEAcorbe/WEA Latina
4	20	SUERTE	SHAKIRA Epic/Sony Discos
5	12	ME LIBERE	EL GRAN COMBO Combo
6	4	CORAZON DE MUJER	MELINA LEON Sony Discos
7	5	COMO SE LO EXPLICO AL CORAZON	VICTOR MANUELLE Sony Discos
8	6	CON CADA BESO	HUEY DUNBAR Sony Discos
9	26	TU ERES AJENA	EDDY HERRERA J&N/Sony Discos
10	24	PENA DE AMOR	PUERTO RICAN POWER J&N/Sony Discos
11	3	COMO LLEGO A TU AMOR	TITO NIEVES WEAcorbe/WEA Latina
12	7	SECRETO DE AMOR	ANGELITO VILLALONA Latino/Sony Discos
13	10	ON CUANTO TE AMO	CLUB 3D Aspira
14	25	SAL DE AQUI	TONY VEGA Universal Latino
15	—	SI NO TE PUEDO AMAR	RAMON ORLANDO Latino/Sony Discos
16	22	MENTIRA	LA LEY WEA Rock/WEA Latina
17	11	AZUL	CRISTIAN Arista/BMG Latin
18	9	MUERO	JERRY RIVERA Arista/BMG Latin
19	21	FALLIN'	ALICIA KEYS J
20	15	HIT 'EM UP STYLE (OOPS!)	BLU CANTRELL RedZone/Arista
—	—	TU ERES MEJOR	WILLY CHIRINO Lideres
21	10	BESAME	RICARDO MONTANER WEA Latina
22	28	VOY A QUITARME EL ANILLO	GISSELLE Arista/BMG Latin
23	27	CELOS ME PROVOCA	GRUPO MANIA Univ. Latino
24	—	ME PASA IGUAL A MI	MILES PENA Portela/Platano
25	29	HOY TE VAS	TOMMY TORRES Sony Discos
26	—	LOCURAS TENGO DE TI	DOMINIC Prestige/Sony Discos
27	37	QUISIERA	JUAN LUIS GUERRA 440 Karen/Universal Latino
28	13	DIME	EDNITA NAZARIO Sony Discos
29	19	B ELO YO	LA NUEVA PATRULLA 15 V1
30	—	LLORA ALMA MIA	YOSKAR SARANTE J&N/Sony Discos
31	16	COMO SE CURA UNA HERIDA	JACI VELASQUEZ Sony Discos
32	—	LA REINA DE LA PISTA	ORO SOLIDO Sony Discos
33	25	SERIA FACIL	LUIS FONSI Universal Latino
34	32	YO QUERIA	CRISTIAN Arista/BMG Latin
35	19	NADA	JUANES Surco/Universal Latino
36	34	TRIANGULO DE AMOR	HENRIK Thump
37	33	TIEMPO	JARABE DE PALO EMI Latin
38	—	TU CONVENCELA	LEY ALEJANDRO Mack & Roll/Ledesa
39	31	WE NEED A RESOLUTION	AALIYAH FEATURING TIMBALAND Blackground

Regional Mexican Airplay

THIS WEEK	LAST WEEK	TITLE	ARTIST / Imprint/Promotion Label
1	1	NO ME CONOCES AUN	PALOMA Disa
2	2	CADA VEZ TE EXTRANO MAS	BANDA EL RECODO Fonovisa
3	3	EL AYUDANTE	VICENTE FERNANDEZ Sony Discos
4	5	DERECHO A LA VIDA	CONJUNTO PRIMAVERA Fonovisa
5	9	ME VAS A EXTRANAR	PEPE AGUILAR Musart/Balboa
6	7	DESPRECIADO	LUPILLO RIVERA Sony Discos
7	—	QUISIERA	INDUSTRIA DEL AMOR Fonovisa
8	8	MI FANTASIA	LOS TIGRES DEL NORTE Fonovisa
9	16	LA CALANDRIA	RAMON AYALA Y JODY FARIAS Freddie
10	11	NO TE PODIAS QUEDAR	CONJUNTO PRIMAVERA Fonovisa
11	14	TU RECUERDO Y YO	LUPILLO RIVERA Sony Discos
12	6	O ME VOY O TE VAS	MARCO ANTONIO SOLIS Fonovisa
13	12	Y LLEGASTE TU	BANDA EL RECODO Fonovisa
14	0	LA GRAN NOCHE	LOS TUCANES DE TIJUANA Universal Latino
15	13	AMORCITO MIO	JUAN SEBASTIAN Musart/Balboa
16	15	CARTAS MARCADAS	CUISILLOS DE ARTURO MACIAS Musart/Balboa
17	16	SUERTE HE TENIDO	ALEGRES DE LA SIERRA Infinity
18	39	ESTAS QUE TE PELAS	INTOCABLE EMI Latin
19	17	SERA PORQUE TE AMO	TIGRILLOS WEAMex/WEA Latina
20	19	TE HE PROMETIDO	EL ORIGINAL DE LA SIERRA Z
21	30	UNA MUJER COMO TU	LOS RIELEROS DEL NORTE Fonovisa
22	31	TANTITA PENA	ALEJANDRO FERNANDEZ Sony Discos
23	25	NO VALE LA PENA	NYDIA CON JUAN GABRIEL Hollywood
24	22	LOCO	PESADO WEAMex/WEA Latina
25	38	LA NINA QUIERE CERVEZA	GERMAN ROMAN Y SU BANDA REPUBLICA Disa
26	40	VAS A SUFRIR	GRUPO BRYNDIS Disa
27	20	EL MALQUERIDO	LOS HURACANES DEL NORTE Fonovisa
28	24	POR EL AMOR DE UNA MUJER	LA PIRMA CON RICKY MUNOZ Sony Discos
29	20	POR AMAR ASI	JULIO PRECIADO Y SU BANDA PERLA DEL PACIFICO RCA/BMG Latin
30	21	SOLEDAD	BANDA EL LIMON Fonovisa
31	27	Y YA DESPUES	COSTUMBRE Hollywood
32	35	AQUI ESTOY YO	ROGELIO MARTINEZ Discos Cano
33	28	SUENO SU BOCA	GRUPO MOJADO Fonovisa
34	33	SHHH	A.B. QUINTANILLA Y LOS KUMBIA KINGS EMI Latin
35	—	UNIDOS PARA AMARNOS	PANCHO BARRAZA Musart/Balboa
36	—	POR BIEN DE LOS DOS	POLO URIAS Y SU MAQUINA NORTENA Fonovisa
37	—	A PUNTO DE CARAMELO	EL BUKI Y EL RITMO BM
38	26	DIMELO	LOS TEMERARIOS Fonovisa
39	36	AMOR DE NOVELA	LOS ANGELES DE CHARLIE Fonovisa
40	36	CUMBIA DEL SOL	CONTROL EMI Latin

The most popular singles and tracks compiled from a national sample of Broadcast Data Systems radio playlists.

Bocelli Aims For Latin Favor With Sugar Disc

BY LEILA COBO

MIAMI—How does one explain the success of Andrea Bocelli with Latin audiences? The Italian tenor does not speak Spanish (unlike Laura Pausini) and has yet to record an entire album in that language (unlike Pausini, Eros Ramazotti, and Nek).

Yet Bocelli's past two albums have sold millions of copies in the Latin region on the strength of merely a few Spanish tracks each. And he is expected to repeat that feat with the upcoming *Cieli di Toscana* (Sugar/Polydor), due Oct. 15 worldwide.

The version being released to the Latin region, including the U.S. Latin market, will include four Spanish-language tracks. The Latin-region release of *Romanza* in 1997 included five Spanish tracks, while 1999's *Sueño* included two.

"I've recorded in Spanish because Italian songs work well in Spanish, given the similarities between the two languages," Bocelli tells *Billboard*, speaking on the phone from his home in Italy. In choosing what songs from *Cieli* to translate into Spanish, including the single "Melodrama," Bocelli says he focused on those "which lent themselves better to Spanish and those that had a more significant text, a richer content."

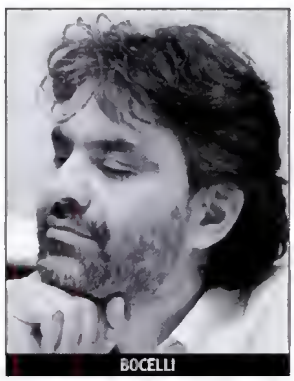
Singing in Spanish, he says, is essentially no different from singing in Italian, because "inspiration comes from the melody." Beyond that, Bocelli won't speculate on just what it is about him that Spanish-speaking audiences like. "Record sales are not my problem," he says with a laugh. "They're the record label's problem. When [artists] dwell on that, it [leads] to problems."

According to Robbie Lear, director of Latin artists' marketing for Universal—which will work *Cieli* in the Latin region—Bocelli's *Romanza* sold half a million copies in Argentina, 900,000 in Brazil, and 120,000 in Chile.

"It was interesting because he hit first in Argentina, then Brazil, and finally Mexico," Lear says. "It took quite a few months for Mexico to react to Bocelli, but once it did, [*Romanza*] sold over 650,000 copies there. The album really crossed over to all generations."

It's not surprising that Bocelli entered the Latin consciousness via Argentina, a country with an enormous population of Italian descent. Moreover, Lear says, there was nothing even comparable in the market at the time. Nor is there now—which partly explains a marketing campaign that relies less on radio than other media, including the Internet.

An initial campaign with Univision.com launched two weeks prior to the album release will specifically reach out to the Latin consumer



BOCELLI

through special downloading and streaming offers. And although "Melodrama" will be released to radio, "this is very much a TV-campaign artist," Lear says. "All the countries will be going with a TV campaign because he's such a household name, and we have to announce to everyone that there's a new album by Bocelli."

Bocelli will host a release party Oct. 4 in Venice, Italy. The tenor will also be touring the U.S. in November and December, and he plans to tour Latin America starting next March.

Still, it's not likely that Bocelli will be fluent in Spanish by then. "I'd like to learn Spanish, but it won't be easy," he says. "I'd like to learn in order to be able to read Borges, instead of to promote and sell an album."

AméricaLatina...

In Argentina: Warner Music artist Fito Páez has announced a tour of Argentina and Latin America beginning Oct. 31 to promote his multi-Latin Grammy-nominated album, *Rey Sol* (Warner). Stops on the tour include Uruguay, Venezuela, Ecuador, Panama, Costa Rica, El Salvador, Guatemala, Santo Domingo, and Miami. Highlights include shows at the 2,200-seat Opera theater in Buenos Aires Nov. 16-17. MARCELO FERNANDEZ BITAR

In Chile: Ten years after disbanding, Los Prisioneros—arguably the most popular, influential, and commercially successful of all Chilean rock-pop groups—are back on track. Jorge González (bassist/vocalist/main composer), Claudio Narea (guitar), and Miguel Tapia (drums) recorded during late August and early September a new version of their song "Las Sierras Eléctricas," an outtake from 1989 included for the first time on the posthumous anthology album *Ni por la Razón Ni por la Fuerza* (EMI Chile, 1996). Though it has not been officially confirmed, it is expected that the trio will perform a concert Dec. 1 at Chile's largest arena, the Estadio Nacional in Santiago. Sources say the venue has been reserved for that date with the purpose of serving as a double show by Los Prisioneros and world-music group Inti Illimani. "Las Sierras Eléctricas" has benefited from generous airplay on Chile's largest rock/pop radio stations. SERGIO FORTUÑO

In Colombia: Dozens of bands have already been tapped to play this year's Rock al Parque, the most important meeting of Colombian and foreign rock bands in the country. Organizers have made public the list of 28 Bogotá-based bands that are scheduled to play, which includes Rueda de la Fortuna, Ingrand, Sna-I, Occisor, Batuka, Evermind, Insane, and Noize. This year, as in the past, Bogota's Institute of Culture and Tourism—which coordinates the event—will invite bands from other Colombian cities, as well as six international acts yet to be confirmed. The group that gets the highest marks from judges during the event will also represent Colombia in the New Band Festival slated to take place in Caracas, Venezuela, next year. GUSTAVO GOMEZ

In Mexico: Within hours of each other, pop group OV7 and crooner Enrique Iglesias arrived for the first time at network TV Azteca. Both acts have parted ways from giant network Televisa and have begun promotion deals with other broadcasters. "It's incredible that in Mexico, you can only choose to work with one [network] or the other," Iglesias said during a press conference. Iglesias—who enjoyed initial success in Mexico partly because one of his tracks was used in a Televisa soap opera—is now lending his new single, "Héroes," to a new TV Azteca soap, *Lo Que es el Amor*. "Héroes," in its English and Spanish versions, is the new single from Iglesias' English-language album, *Escape*. The singer also said he already has 10 tracks for a new Spanish-language album due out in April 2002. TERESA AGUILERA

In Panama: Colombian radio chain Radio Caracol has closed pop/ballad station Oxígeno 91.5 due to low ratings barely a year after its launch. Oxígeno was replaced by Radioactiva, another brand-name station from Caracol, which plays rock and pop. Its staff has experience in stations like Radio 10, Mix, and Rock and Pop. Radioactiva will bring Mexican electronica band Moenia to Panama Oct. 6. ANASTACIO PUERTAS CAICEDO

Jazz Notes™

by Steve Graybow

FREEDOM: Throughout the course of a dozen recordings as a leader of the **David S. Ware Quartet**, saxophonist

WARE

David S. Ware has established himself as one of today's preeminent free-jazz musicians and bandleaders. Ware's latest release, *Corridors & Parallels* (AUM Fidelity, Sept. 18) again features his quartet of longtime pianist **Matthew Shipp** and bassist **William Parker** with drummer **Guillermo E. Brown** (who recently replaced **Susie Ibarra**), but it explores new territory by having Shipp perform exclusively on synthesizer, an instrument that Ware has never before utilized on a recording.

The inclusion of the electronic instrument adds a wealth of mysterious sounds to the quartet's frenetic musings, many of which do not initially register as coming from a single source. Shipp uses the synthesizer to color the music with howling wind-tunnel effects and dramatic sound beds, such as the larger-than-life percussion sounds found on "Superimposed" and the disjointed video-game effects on "Jazz Fi-Sci." If the synthesizer appears to be the sonic and spiritual antithesis of Ware's powerful, organic fare, the saxophonist treats the new sounds as both catalyst and adversary. He blows against the jarring tones with purposeful intent, as if to resolutely express himself above the cacophonous maelstrom.

"The synthesizer creates certain ambiences for me to play against, which are different from what the piano might come up with," Ware explains. "That inspired a lot of ideas in me that I might not have come up with otherwise." Unlike previous Ware releases, the saxophonist did not rehearse his quartet prior to recording. "Everything on this record was completely spontaneous," he says. "I decided from piece to piece what we would try to capture, and we just went for it. I just wanted to be completely loose and see what we could come up with on the spot. Most of it worked, just because we have worked together for so long."

Although free jazz remains the underground side of jazz music, Ware is confident that there is an untapped and unlimited audience for the sounds he creates. This was brought to bear last year when he opened a show for **Sonic Youth**, the veteran alt-rock band whose music gives more than a cursory nod to the disjointed harmonies of **Sun Ra**. "We've been hearing for some time that this alternative rock audience is open to music like mine, but now I've seen it in person, and it is true," says Ware, stressing that the jazz and rock industries "should unite to organize similar events."

Ware, Shipp, Parker, and others are the focus of the book *New York is Now—The New Wave of Free Jazz* (newly published by the Telegraph Company). Author **Phil Freeman** discusses his initial introduction to avant-garde jazz via a performance by the Ware quartet and gives an observer's run-down of significant artists and clubs currently shaping New York City's free-jazz scene, along with a taste of the movement's history.

NOTEWORTHY: Fusion fans will get a kick out of Chicago-based **the All-Rectangle**, which combines jazz improvisation with drum'n'bass, rock, and classical sensibilities on *Ke Ala Mano (The Way of the Shark)* (New Polyphony Music, Sept. 18, distributed by Thrill Jockey). Formed last year to back electric trumpeter **Mark Kirschenman**, the trio (bassist **Alana Rocklin**, keyboardist **Bradley Kaliula Bowden**, and drummer **Derek Crawford**) create music that Rocklin says is "open-ended in a lot of ways, especially in that we leave room for other artists to join us when we perform." Kirschenman guests on the disc, as do guitarist **Fareed Haque**, saxophonist **Frank Catalano**, and saxophonist/pianist **Ari Brown**. "I come from a jazz background," says Rocklin, who was recently a publicist at Delmark Records. "Brad studied classical piano, and Derek loves **Buddy Rich** as well as (Detroit punk icons) **MC5**. The combination sounds like **the Tony Williams' Lifetime**, but with a contemporary, dance feel."

Guitarist **Jim Hall** is joined by various star bassists—**Scott Colley**, **Charlie Haden**, **Dave Holland**, **Christian McBride**, and **George Mraz**—on *Jim Hall & Basses* (Telarc, Sept. 25). Hall makes a rare appearance on 12-string guitar on "End the Beguine!," a duet with Holland.

Mosaic Records compiles classic tracks by **Sonny Stitt** on *The Complete Roost Sonny Stitt Recordings* (Sept. 25), a nine-disc set that finds the saxophonist in orchestral, piano trio, and Latin jazz settings in recordings spanning the '40s through the '60s. Fifteen of the 148 tracks were previously unreleased.

Arlon Looks To The Past For The Future Of Sanctuary

BY JIM BESSMAN

NEW YORK—Music-business veteran Deke Arlon, who became president/CEO of Sanctuary Music Publishing in January, is setting up a creative environment at the company's London offices patterned on April/Blackwood Music—one of the many companies for which he worked previously.

"April/Blackwood had writers' rooms with a piano and coffee machine," says Arlon, who became managing director/senior VP of the company's U.K. counterpart April Music in 1968. "Now, artists sit isolated at home with their Pro Tools—wonderful for recording, but not for co-writing."

Arlon recalls April's rooms were used by such '70s British pop groups as the Sweet. Their hits were penned there by Chinn & Chapman, the writer/producer team also behind Smokie, Suzi Quattro, and Mud.

Sanctuary now boasts seven writers' rooms that are fully equipped with Pro Tools. The facilities serve both the company's publishing and record company divisions. "But we also have grand pianos and guitars and everything needed for creative people to just meet with each other, without executives getting in the way," he says.

Sanctuary's creative environment goes beyond the actual songwriting setting. It also features the kind of productive partnership that Arlon so fondly remembers from his stints at April and his first publishing job at Chappell Music under the tutelage of Teddy Holmes, as well as from his preceding career as a recording artist with legendary producer Joe Meek and his later career as manager/publisher for such artists as Ray Davies and Sheena Easton.

ARLON

"We're not just a bank," Arlon says, seeing his function as more than mere administration—and as meriting a greater cut in copyright earnings than what has become the industry's norm.

"My philosophy is to persuade artist representatives that it's worthwhile to allow publishers a decent length of copyright," Arlon continues. "We're a public company, and suddenly finding that we don't own our assets after 10 years because we've given it all back is not a good way to run a business."

Arlon notes that, "in the old days," songwriters and publishers each owned a half-share of a song for the full life of the copyright.

"That's changed—of course, quite rightly," Arlon says, noting, for one, that many songwriters weren't performing artists in the era of the 50-50 split. "Now the norm is 75-25 for 10 or 15 years when you start with a new writer—and most of them are recording artists, which is why they ask for 75. Since the publisher's old job of getting them a cover recording rarely applies, they deserve it—no question.

"But then after 10 to 15 years, the publisher loses his business," Arlon continues. "And remember: 10 to 15 (percent) of his 25 is spent on overhead."

Arlon recognizes that many publishers today are "purely administrators and not publishers in the true [sense]—not where there's an artistic and business relationship with a writer where [the publisher would] aid in getting synchronization and introducing other writers for them to work with.

"As publishers, we have to do something more for the writers than just collect mechanical royalties," Arlon continues. "If we don't help them create relationships where their songs can improve and get major covers and further develop their careers as writers, then we don't deserve to administer a song for a long period of time. But if we *do* create something special with a writer and achieve success together, then it's fair we keep a song for longer than the current industry norm."

At Sanctuary, then, Arlon looks to retain the publisher's share for as long as contractual "achievement levels" are met. "We've signed two writers with huge futures and negotiated their contracts with two major music law firms," he says, referring to Martin Sutton—an English writer currently working in Nashville—and Sharon Wolf, lead singer of hit U.K. acts Doolally and Shanks & Bigfoot, who is now working with the European production teams Cutfather and Joe and Phats and Small.

"I'm delighted to say that we've found a very suitable and happy commercial compromise that gave me what I required—so it can be done," Arlon says. "I'm not talking about the writer's share, but the publisher's: Why do I want to give away my business if we achieve success together? There has to be a way that's fair for publishers to control the copyright for longer than 10 to 15 years if they helped create and exploit a song's value. Otherwise an artist can go to a new publisher who unfairly benefits from all the work that we've done during our past period of ownership."

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Words & Music™

by Jim Bessman

GOD BLESS AMERICA: Anyone doubting the power of song may contact Clear Channel Communications for its list of 150 blacklisted tunes in the wake of the Sept. 11 terrorist attacks or marvel at the prevalence on the airwaves of "God Bless America," which led the predictable patriotic-song resurgence.

Unforgettable renditions of **Irving Berlin's** classic were turned in by **Celine Dion** at the *A Tribute to Heroes* telethon, **Diana Ross** at the resumption of New York Mets baseball at Shea Stadium, Marine Corps. Maj. **Rose-Ann Sgrignoli** at the reopening of the New York Stock Exchange, and even members of the U.S. Congress on the steps of the Capitol.

Next month, Alfred A. Knopf publishes *The Complete Lyrics of Irving Berlin*. The massive tome, which contains the lyrics to Berlin's 1,200-plus tunes, is co-edited by **Robert Kimball** and Berlin's daughter **Linda Emmet** and recounts how "God Bless America" was first published in

BERLIN

1938. Berlin set up the God Bless America Fund shortly thereafter, and since then more than $6,000,000 in royalties has been collected for the Girl Scouts and the Boy Scouts. The fund's current trustees are now working with the New York chapters of both organizations to establish programs for the children affected by the World Trade Center disaster.

Berlin actually wrote "God Bless America" in 1918 as the finale of *Yip, Yip, Yaphank*, a rousing Ziegfeld-like vaudeville show that was staged briefly that year at New York's Old Century Theater. It was during World War I, and Yaphank was a town in Long Island that was the home of Army training camp Camp Upton. Berlin, who was born in Russia in 1888 and had only just become a U.S. citizen, had been drafted and was stationed there. But as **Laurence Bergreen** noted in his biography *As Thousands Cheer: The Life of Irving Berlin*, he was also the hottest young songwriter in the country.

Indeed, *Yaphank* yielded such songs as the Berlin standard "Mandy." "God Bless America," though, was shelved in favor of "We're on Our Way to France," and if **Kate Smith's** manager **Ted Collins** hadn't asked Berlin for a patriotic number for her to sing on Armistice Day, 1938, we'd be marching to another tune today.

But as we return to a semblance of normalcy, I suggest radio stations move beyond playing understandably knee-jerk, ego/ethno-centric fare. How about **Woody Guthrie's** all-inclusive "This Land Is Your Land" or, better yet, **Ashford & Simpson's** "Reach Out and Touch (Somebody's Hand)"? As the next line of that compassionate song implores, "Make this world a better place, if you can."

REMEMBERING JANE SIMPKIN: ASCAP has set up the ASCAP Employees for Relief fund in memory of licensing manager **Jane Simpkin**, who was on board one of the hijacked planes. The fund is strictly for Simpkin's fellow ASCAP workers, though the society may establish an additional memorial program for ASCAP members at a later date. ASCAP is matching employee contributions dollar for dollar, and a designated employee team will distribute the donations to families of the victims.

FIRST NIGHT OUT: I hadn't gone nine days without live music since I was a teenager, so it was a special joy to witness **Betty Buckley** open the fourth season of Lincoln Center's *American Songbook* series at Alice Tully Hall.

As the name suggests, the series is dedicated to American songs, songwriters, and singers. In this regard, Buckley excelled on songs including **Jason Robert Brown's** title track to her new Concord album *Stars and the Moon*, along with varied fare from the likes of **Rodgers & Hart**, **James Taylor**, **Paul Simon**, **Joni Mitchell**, and Buckley herself.

And, in saluting fellow Texan **Lisa Loeb** ("Falling in Love"), **Mary Chapin Carpenter** ("Come On, Come On"), and **Rufus Wainwright** ("Cigarettes and Chocolate Milk"), Buckley showed how even contemporary rock singer/songwriter material can sound like traditional pop fare when performed by such a master interpreter.

How great it was to be back out on the town—this wonderful town.

Studio Monitor™

by Christopher Walsh

LENDING A HAND: On Sept. 20, New York City-area members of the Society of Professional Audio Recording Services (SPARS) gathered, as previously planned, at Gallagher's Restaurant on 52nd Street in Manhattan. Instead of hosting a sponsor who would make a presentation at the event, the luncheon/meeting served as an opportunity for local audio professionals to share their thoughts and experiences of the previous days' tragedies.

More than 50 members of the New York City-area professional recording industry gathered at Gallagher's Restaurant Sept. 20 in Manhattan for the Society of Professional Audio Recording Services luncheon. More than $2,300 was raised at the meeting, which will be donated to *The New York Times* 9/11 Neediest Fund.

In the weeks after the terrorist attacks, the sense of community here—a city whose residents are rarely associated with friendliness or courtesy—is both rousing and poignant. Although the New York professional audio community is, for the most part, physically distant from the financial district, the relief upon seeing a colleague for the first time since the nightmare of Sept. 11 is powerful. One's priorities are changed; everyday concerns and grievances lose significance when greeting fellow citizens of a city that recently withstood a barbaric assault.

And withstood it has. SPARS Northeast coordinator **Dave Teig** urged attendees to continue doing what they do: make records. New York Studios, among the best in the world, are open for business with a renewed sense of camaraderie and cooperation.

By postponing sponsorship, the monthly luncheon was re-purposed in order to raise money to assist those most directly affected by the tragedy. By a show of hands, it was decided that the additional $19 paid by each attendee, which Gallagher's matched, would be contributed to *The New York Times*' 9/11 Neediest Fund. Each year, *The New York Times*' Neediest Cases Fund supports seven New York City social services agencies. The special 9/11 Fund will additionally support three foundations that aid New York City firefighters, police officers, and sanitation workers. The *New York Times*' 9/11 Neediest Fund will collect money until Oct. 11.

On Sept. 20, SPARS collected approximately $2,300 for the fund, Teig reports. He also read aloud messages to the New York recording community from SPARS member **Bill Dooley**, of Extasy Recording in Los Angeles, and **Peter Filleul**, director of the Assn. of Professional Recording Services (APRS), SPARS' U.K. counterpart. Additional contributions were made by **David Amlen** of Sound on Sound Recording; **Lynn Fuston** of 3D Audio in Franklin, Tenn.; employees of pro audio manufacturer Euphonix; APRS; **Larry Lipman**, SPARS executive director; **Fred Guarino** of Tiki Recording in Glen Cove, N.Y.; **Kevin Dillon** of Crescent Moon Studios, Miami; and **Shirley Kaye**, past director of SPARS. Thanks also to **Brian Reidy**, manager of Gallagher's, for the matching contribution.

In other news, the Mix Foundation for Excellence in Audio announced that the 17th Annual Technical Excellence & Creativity (TEC) Awards have been rescheduled for Dec. 1 at the New York Marriott Marquis. The TEC Awards will correspond with the 111th Audio Engineering Society Convention, to be held Nov. 30-Dec. 3 at the Jacob Javits Convention Center in New York City. The convention was postponed from Sept. 21-24 in light of the terrorist attack on New York City.

Marcussen Mastering's Studio B Ready To Go

BY CHRISTOPHER WALSH

Studio B at Marcussen Mastering, the Hollywood facility owned by mastering engineer Stephen Marcussen, is up and running, reports engineer Dave Collins. Formerly chief mastering engineer at A&M Recording and Mastering Studios, Collins joined Marcussen Mastering following A&M's transition to its current standing as Henson Recording Studios, which included the closing of its mastering division.

Marcussen Mastering's Studio B was designed by Collins and Marcussen with acoustician George Augspurger; the result, Collins explains, is an acoustic environment sonically surpassing any of his former mastering suites.

"Augspurger brings a tremendous amount of practical experience and thinking to it," Collins says. "But it's really nothing unconventional. It's basically a combination of absorption and reflection. We didn't go into any of these high-tech diffusers—it's pretty old-school."

Studio B is based around two custom consoles and includes analog-to-digital and digital-to-analog converters from dB Technologies, a Prism Sound Maselec MEA-2 stereo equalizer, a Manley Variable-Mu compressor/limiter, Weiss digital equalization, and Waves L2 limiter.

COLLINS

The suite was built and equipped for 5.1 mastering and features five B&W Nautilus 802 speakers and Velodyne subwoofers.

"There's either some kind of synergy between these speakers and the room," Collins observes of the B&W array, "or it's just a good speaker, period—because in both of our studios, it's really easy to hear what you need to hear. You don't have to make any mental compensation."

In addition to such recent stereo projects as the soundtrack to *Jay & Silent Bob Strike Back*, Collins mastered a 5.1 project for jazz artist Yuko Maruyama. "I wasn't sure, initially, what to expect from an aesthetic point of view," Collins admits. "How is it supposed to hit you? I know how stereo is supposed to strike me, and how to identify problem areas, and things that are good or bad. Surround is really the same, though there's not the same 'level war' as in stereo. For one thing, you just don't want five speakers screaming at you—the fatigue factor goes up tremendously."

A rigorous approach to design and wiring, Collins says, has yielded an exceptional acoustic environment, satisfying clients as well as engineers. "My philosophy is just to get the [signal] path as clean and quiet and pure as you can," he explains, "especially trying to get it as quiet as possible, with the possibility today of delivering 24-bit to the consumer. I'm very proud of how everything has come out."

OCTOBER 6 2001 Billboard® **Production Credits**

BILLBOARD'S NO. 1 SINGLES (SEPTEMBER 29, 2001)

CATEGORY	HOT 100	R&B	COUNTRY	MAINSTREAM ROCK	MODERN ROCK
TITLE Artist/ Producer (Label)	FALLIN' Alicia Keys/ A. Keys (J)	WHERE THE PARTY AT Jagged Edge featuring Nelly/ J. Dupri, B.M. Cox (So So Def/Columbia)	WHAT I REALLY MEANT TO SAY Cyndi Thomson/ P. Worley, T.L. James (Capitol Nashville)	HOW YOU REMIND ME Nickelback/ P. Parashar, Nickelback (Roadrunner)	HOW YOU REMIND ME Nickelback/ P. Parashar, Nickelback (Roadrunner)
RECORDING STUDIO(S) (Location) Engineer(s)	KRUCIALKEYS (New York) Kerry "Krucial" Brothers	SOUTHSIDE (Atlanta, GA) Brian Frye	THE MONEY PIT LOUD (Nashville, TN) Clarke Schleicher	GREENHOUSE (Burnaby, British Columbia) Joey Moi	GREENHOUSE (Burnaby, British Columbia) Joey Moi
CONSOLE(S)/ DAW(S)	Mackie 32-8	SSL 4064 G+	Trident Series 80	SSL 4048 E/G	SSL 4048 E/G
RECORDER(S)	Tascam DA-88	Sony TCM 3348 HR	Sony 3348	Pro Tools	Pro Tools
RECORDING MEDIUM	Quantegy DA8	BASF 931	Quantegy 467, Sony 1400 A	Pro Tools	Pro Tools
MIX DOWN STUDIO(S) (Location) Engineer(s)	ELECTRIC LADY (New York) Russell Elevado	SOUTHSIDE (Atlanta, GA) Phil Tan, Jermaine Dupri	LOUD (Nashville) Clarke Schleicher	ARMOURY (Vancouver, British Columbia) Randy Staub	ARMOURY (Vancouver, British Columbia) Randy Staub
CONSOLE(S)/DAW(S)	SSL 9000 J	SSL 4063 G+	Sony Oxford OXS-R3	SSL 4072 G+	SSL 4072 G+
RECORDER(S)	Studer A820	Panasonic SV3800	Sony 3348	Sony 3348, Tascam DA-88	Sony 3348, Tascam DA-88
MIX DOWN MEDIUM	BASF 900	BASF DAT	Quantegy GP9 1/2"	Pro Tools, Quantegy DA8	Pro Tools, Quantegy DA8
MASTERING (Location) Engineer	HIT FACTORY (New York) Herb Powers Jr.	MARCUSSEN (Hollywood, CA) Stephen Marcussen	GEORGETOWN (Nashville) Denny Purcell	STERLING SOUND (New York) George Marino	STERLING SOUND (New York) George Marino
CD/CASSETTE MANUFACTURER	BMG	SONY	EMD	UNI	UNI

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SPOTLIGHTS

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International Retailers Face Uncertain Future In Asia

BY STEVE McCLURE

TOKYO—In the past decade, major international music retailers Tower, HMV, and Virgin have revolutionized the way music is marketed in Asia. These chains have introduced big stores featuring deep catalog, imported versions of current titles, and such in-store attractions as listening posts—and, above all, have

JANSTA

provided a fun environment in which to shop.

But the lingering effects of Asia's 1997 economic crash, a steadily worsening recession in Japan, and the plague of piracy are making international retailers rethink their business strategies in the region.

The arrival of these chains in the region coincided with an economic boom in Asia, and they expanded rapidly from their beachhead in Japan into such key markets as Hong Kong, Taiwan, and South Korea.

Now, concedes Mike Jansta, Tower's Sacramento, Calif.-based director of marketing for international franchises, "the climate is tough. In Southeast Asia, piracy continues to be rampant on all fronts, economies are shaky, and most suppliers are still not supportive of retail."

DIFFERENT SITUATIONS

Hong Kong/Sydney-based HMV Asia-Pacific managing director Chris Walker says the U.K.-based chain is struggling to improve on last year's results in the region and emphasizes that the situation is different in each territory. "The market generally is flat or down in Japan. Hong Kong's a real struggle—the economy is definitely on the upturn and has been for a little while, but the music market has been quite difficult. Singapore is in official recession, but from a music point of view, we're having a better time [there] than in Hong Kong."

Harry Cheng, Virgin Megastores' senior commercial manager for Japan in Tokyo, describes the current business environment as challenging. But, he adds, "We are optimistic about long-term growth in Japan and the Asian region."

Despite the region's uncertain business conditions, another major overseas-based music retailer, San Francisco-based CD Warehouse, has recently entered the fray by taking over Tower's Thai operation.

Tower has 47 stores in Japan, two in Taiwan, one in Hong Kong, one in Singapore (plus three kiosks at Singapore's Changi Airport), two in Malaysia, and three in the Philippines. HMV has 34 stores in Japan, four in Hong Kong, and two in Singapore. Virgin's Asian operations are confined to Japan, where it has 30 stores.

As the company that expanded fastest into Asia, perhaps it's not surprising that Tower was the first international retailer to scale back its operations in the region as the business climate worsened and its own financial problems mounted in the U.S. Tower recently ended its franchise-licensing agreements in Thailand and South Korea, leaving it without any outlets in those territories.

Tower's seven Thai stores were operated by Tower Center (Thailand); its Korean outlets were run

by IKE (Ilkyung/Tae Hung). Jansta says Tower ended negotiations with the two companies because of what he describes as "multiple breaches of contract" in both cases.

"We are looking to re-enter both of these markets with more solid partners," Jansta says. He adds that the Tower-owned operations in Taiwan and Hong Kong are in the process of being converted into franchises.

South Korea, Asia's second-biggest music market after Japan, is a tough nut to crack for foreign retailers—mostly because budget-conscious teens account for an unusually large share of total music sales, according to one industry source in Seoul: "They go to Tower to look at things, then buy someplace else."

Bangkok-based Tower Center (Thailand) GM Marcel Jacquat suggests Thailand's economy is not strong enough to support such a big player as Tower. The former Tower franchisee recently signed a long-term franchise deal with CD Warehouse.

"Tower is a very strong brand with a long history and a good reputation, but they were not flexible enough for us," Jacquat says. "And though Tower is a good brand, it is also a very expensive brand. Our profit margins are very low, and with the problems of piracy and low purchasing power, not enough people are buying CDs." CD Warehouse, Jacquat adds, allows product to be sold at a variety of points. It also sells used CDs.

Matt Allen, Oklahoma City-based VP of franchising at CD Warehouse, says, "We felt that Tower Center Thailand's experience and existing infrastructure would make for a very smooth transition. Since they are already established retailers, converting their stores to the CD Warehouse concept would be much easier than starting from scratch, allowing us to enter the Asian market and establish our presence more quickly."

PIRACY THREAT

Besides volatile economic conditions, the other problem faced by international—and, of course, local—retailers in Asia is piracy. Chris Bauer, departing director of operations for Tower Records Malaysia (*Billboard*, Sept. 29), says the retailer has "put all expansion plans on hold." He claims that Tower's Malaysian business is down 30% this year as a result of piracy. "Piracy is not just about Backstreet Boys anymore; it's about back catalog and even Diana Krall," he says. "Piracy is anything but on the decline."

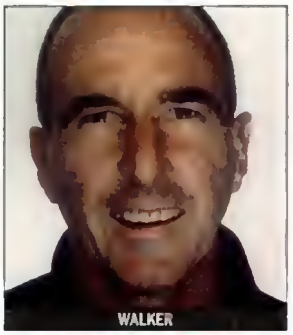
Retailers suggest that the Malaysian government's censorship policy also indirectly encourages piracy. Music fans want uncensored versions of material by Eminem and Kid Rock, which only the pirates can provide.

In Thailand, the piracy situation is equally serious, with pirated CDs selling for only 10%-20% of the $11 retail price for legitimate product. And in the Thai capital of Bangkok, prime retail space can be nearly as expensive as it is in London or New York City.

Warner Music Hong Kong managing director Mark Lankester speaks for many record labels in citing the positive role played by the overseas chains. "Because of the range that they can carry, [the foreign chains] help us in pushing the international and back-catalog releases, which the mom-and-pop stores wouldn't know how to stock—or aren't able to because of space constraints."

Stuart Fraser, HMV's Hong Kong-based commercial director for Greater China and Southeast Asia, says HMV's Hong Kong stores would stock an even bigger range of product were it not for laws prohibiting parallel imports.

"Labels here tend not to want [retailers] to carry some releases," Fraser says. "That's a real thorn in our side, because we have to write


WALKER

letters to copyright holders for every one of these releases, and in the end it is the customers who suffer."

Fraser estimates that the chain's repertoire range has dropped "between 20% and 30%" since the legislation was passed in 1996. But he is bullish about the long-term prospects

for Hong Kong. "The market will bounce back. Certainly the record companies are working on the A&R side to develop fine young artists."

LONG-TERM COMMITMENT

The three international chains stress that, despite all the problems they face in Asia, they are committed to the region long-term.

Tower's Jansta says, "We are currently re-evaluating all of our operations and opportunities so that we can continue to be the strongest music retailer in the region."

Virgin's Cheng says the chain plans to expand beyond Japan and into the rest of Asia. "In line with the growth of various Virgin companies expanding into the region—Virgin Mobile, Virgin Drinks, Virgin Cosmetics, and V.Shops, amongst other Virgin businesses—we expect these synergetic developments to propel the awareness of the Virgin brand into the minds of Asian consumers, which will be beneficial for our retail business."

"We are exploring some exciting opportunities in Southeast Asia," he continues. "Particularly in Singapore, which may result in some announcements over the next few months."

HMV does not have any plans to move into new territories in Asia in the short term. Walker says, "There's too much to be done in the countries in which we're working."

CD Warehouse's Allen comments, "As a franchisor, we are constantly looking for quality, qualified owners in any market. We are especially excited by growth opportunities offered by markets such as Thailand, Japan, China, Malaysia, and the Philippines."

Additional reporting by Louis Hau in Seoul, Steven Patrick in Kuala Lumpur, Winnie Chung in Hong Kong, and Andrew Hiransamboom in Bangkok.

Spanish Stroll. The 2001 Universal Music International (UMI) marketing directors' conference took place Sept. 11-14 at the Don Carlos Hotel in Marbella, Spain. More than 120 staffers attended and saw performances by a string of priority acts, including Def Soul artist Christina Milian. Pictured following Milian's showcase performance are, from left, UMI marketing manager Andrew Reeder, Island Def Jam director of marketing Chonita Floyd, Island Def Jam senior VP of international Matthieu Lauriot-Prevost, Milian, UMI senior VP of marketing/A&R Max Hole, and UMI VP of marketing Matt Voss.

Hits of the World

JAPAN

(Oricon Publications Inc.) 09/25/01

SINGLES

	LAST WEEK	
1	NEW	**HITOHIRA NO JIYU (LIMITED EDITION)** GLAY UNLIMITED
2	NEW	**AFURECHAU . . . BE IN LOVE** MAKI GOTO ZETIMA
3	4	**SECRET BASE** ZONE SONY
4	1	**MINIMONI, TELEPHONE! RING RING RING** MINIMONI ZETIMA
5	NEW	**C.46** CHAGE & ASKA UNIVERSAL
6	5	**ANOTHER WORLD** GACKT NIPPON CROWN
7	2	**INFECTION** CHIHIRO ONITSUKA TOSHIBA/EMI
8	9	**LOVE NAMIDAIRO** AYA MATSUURA ZETIMA
9	6	**ITSUMO NANDODEMO** YUMI KIMURA TOKUMA
10	3	**SPIRIT DREAMS INSIDE—ANOTHER DREAM** L'ARC EN CIEL KI/OON

HOT MOVER SINGLES

11	NEW	**GET SET . . . GO! (LIMITED EDITION)** MINMYCEN RHYTHM REPUBLIC
20	28	**CHIJYO NO HOSHI** MIYUKI NAKAJIMA YAMAHA MUSIC COMMUNICATIONS
25	NEW	**SINRI NO KAZE** MUSKING BEE TOY'S FACTORY
27	NEW	**PARTY** POTSHOT UK PROJECT

ALBUMS

	LAST WEEK	
1	NEW	**DO AS INFINITY** DEEP FOREST AVEX TRAX
2	1	**MARIYA TAKEUCHI** BON APPETIT! WARNER MUSIC JAPAN
3	2	**COCCO** COCCO BEST ALBUM VICTOR
4	NEW	**MIYUKI NAKAJIMA** KOKORO NOKORI UTA YAMAHA MUSIC COMMUNICATIONS
5	NEW	**VARIOUS ARTISTS** WOMAN 2 SONY
6	4	**JAMIROQUAI** A FUNK ODYSSEY EPIC
7	7	**MR. CHILDREN** MR. CHILDREN 1992-1995 TOY'S FACTORY
8	NEW	**MONGOL 800** MESSAGE HIGH WAVE
9	10	**JOE HISAISHI** SEN TO CHIHIRO NO KAMIKAKUSHI OST TOKUMA
10	5	**EVERY LITTLE THING** SUPERB EUROBEAT PRESENTS EURO E. L. T. AVEX

UNITED KINGDOM

Supported By worldpop

(CIN) 09/24/01

SINGLES

	LAST WEEK	
1	NEW	**CAN'T GET YOU OUT OF MY HEAD** KYLIE MINOGUE PARLOPHONE
2	1	**HEY BABY (UUH AAH)** DJ OTZI EMI
3	NEW	**SMOOTH CRIMINAL** ALIEN ANT FARM DREAMWORKS/POLYDOR
4	2	**MAMBO NO. 5** BOB THE BUILDER BBC
5	NEW	**LUV ME, LUV ME** SHAGGY FEATURING SAMANTHA COLE MCA
6	NEW	**NOT SUCH AN INNOCENT GIRL** VICTORIA BECKHAM VIRGIN
7	3	**STARLIGHT** SUPERMEN LOVERS FEATURING MARK HOFFMAN INDEPENDIENTE
8	6	**FOLLOW ME** UNCLE KRACKER LAVA/ATLANTIC
9	4	**SET YOU FREE** N-TRANCE ALL AROUND THE WORLD
10	NEW	**ALCOHOLIC** STARSAILOR CHRYSALIS

HOT MOVER SINGLES

11	NEW	**F.E.A.R** IAN BROWN POLYDOR
16	NEW	**SIDE** TRAVIS INDEPENDIENTE
22	NEW	**URBAN TRAIN** NEBULA
24	NEW	**FINALLY** KINGS OF TOMORROW DEFECTED
27	NEW	**AREA CODES** LUDACRIS FEATURING NATE DOGG DEF JAM

ALBUMS

	LAST WEEK	
1	NEW	**MACY GRAY** THE ID EPIC
2	1	**JAMIROQUAI** A FUNK ODYSSEY SONY S2
3	NEW	**SPIRITUALIZED** LET IT COME DOWN ARISTA
4	4	**NELLY FURTADO** WHOA, NELLY! DREAMWORKS/POLYDOR
5	7	**DIDO** NO ANGEL CHEEKY/ARISTA
6	6	**DAVID GRAY** WHITE LADDER INT/EAST WEST
7	8	**STAIND** BREAK THE CYCLE ELEKTRA
8	RE	**TRAVIS** THE INVISIBLE BAND INDEPENDIENTE
9	2	**THE CHARLATANS** WONDERLAND UNIVERSAL
10	NEW	**SAMANTHA MUMBA** GOTTA TELL YOU WILD CARD/POLYDOR

GERMANY

(Media Control) 09/26/01

SINGLES

	LAST WEEK	
1	NEW	**ONLY TIME** ENYA WEA
2	2	**FALLIN'** ALICIA KEYS J/ARIOLA
3	NEW	**CAN'T GET YOU OUT OF MY HEAD** KYLIE MINOGUE EMI
4	1	**THERE MUST BE AN ANGEL** NO ANGELS ZENTRIFUGE/POLYDOR/UNIVERSAL
5	3	**CRYING AT THE DISCOTHEQUE** ALCAZAR RCA
6	9	**BAD BOY FOR LIFE** P. DIDDY & THE BAD BOY FAMILY ARISTA/ARIOLA
7	8	**WECK MICH AUF** SAMY DELUXE EMI
8	5	**LET ME BLOW YA MIND** EVE FEATURING GWEN STEFANI INTERSCOPE/UNIVERSAL
9	10	**SCHWULE MADCHEN** FETTES BROT JIVE/ZOMBA
10	7	**DADDY DJ** DADDY DJ EPIC

HOT MOVER SINGLES

11	18	**FAMILY AFFAIR** MARY J. BLIGE MCA/UNIVERSAL
12	26	**SMOOTH CRIMINAL** ALIEN ANT FARM DREAMWORKS/UNIVERSAL
13	NEW	**ICH WILL MEHR** WOLFGANG PETRY EMI
14	63	**MOI . . . LOLITA** ALIZEE POLYDOR/UNIVERSAL
15	45	**SLIPPING INTO YOU** BAND OHNE NAMEN EPIC

ALBUMS

	LAST WEEK	
1	1	**PUR** HITS PUR—20 JAHRE EINE BAND ELECTROLA/EMI
2	2	**ALICIA KEYS** SONGS IN A MINOR J/ARIOLA
3	RE	**ENYA** A DAY WITHOUT RAIN WEA
4	3	**SOUNDTRACK** BRIDGET JONES'S DIARY MERCURY/UNIVERSAL
5	6	**JAMIROQUAI** A FUNK ODYSSEY EPIC
6	5	**HIM** DEEP SHADOWS & BRILLIANT HIGHLIGHTS RCA
7	NEW	**TRACY CHAPMAN** THE COLLECTION ELEKTRA/EAST WEST
8	4	**BOB DYLAN** LOVE AND THEFT COLUMBIA
9	NEW	**RAEMONN** DREAM NO. 7 VIRGIN
10	NEW	**MACY GRAY** THE ID EPIC

FRANCE

(SNEP/IFOP/Tito-Love) 09/26/01

SINGLES

	LAST WEEK	
1	1	**IT'S RAINING MEN** GERI HALLIWELL EMI
2	2	**ME GUSTAS TU** MANU CHAO VIRGIN
3	6	**SING** TRAVIS S.M.A.L.L./SONY
4	5	**PRES DE MOI** LORIE EGP/SONY
5	7	**FAMILY AFFAIR** MARY J. BLIGE MCA/UNIVERSAL
6	4	**LE VENT NOUS PORTERA** NOIR DESIR BARCLAY/UNIVERSAL
7	3	**U REMIND ME** USHER LAFACE/ARISTA/ARIOLA
8	9	**A MA PLACE** AXEL BAUER & ZAZIE MERCURY/UNIVERSAL
9	8	**LA VOIX DES SAGES** YANNICK NOAH SAINT GEORGE/COLUMBIA
10	NEW	**SO, I BEGIN** GALLEON EGP/SONY

HOT MOVER SINGLES

11	22	**VIVRE LA VIE** KELLY JOYCE UNIVERSAL
12	NEW	**LE DILEMME (LES DIX COMMANDEMENTS)** GUNS' LINE MERCURY/UNIVERSAL
13	33	**CLINT EASTWOOD** GORILLAZ EMI
14	41	**BECASSINE IS MY COUSINE** CHANTAL GOYA ULM/UNIVERSAL
15	42	**CHAQUE FOIS** NADIYA COLUMBIA

ALBUMS

	LAST WEEK	
1	1	**NOIR DESIR** DES VISAGES DES FIGURES BARCLAY/UNIVERSAL
2	2	**MANU CHAO** PROXIMA ESTACION ESPERANZA VIRGIN
3	3	**JAMIROQUAI** A FUNK ODYSSEY S.M.A.L.L./SONY
4	7	**YANNICK NOAH** YANNICK NOAH SAINT GEORGE/COLUMBIA
5	NEW	**DIANA KRALL** THE LOOK OF LOVE VERVE/EMI
6	8	**DIDO** NO ANGEL CHEEKY/ARISTA/ARIOLA
7	5	**MARIAH CAREY** GLITTER VIRGIN
8	6	**LARA FABIAN** NUE POLYDOR/UNIVERSAL
9	4	**BJÖRK** VESPERTINE BARCLAY/UNIVERSAL
10	9	**SOUNDTRACK** LE FABULEUX DESTIN D'AMELIE POULAIN LABELS/VIRGIN

CANADA

(SoundScan) 10/6/01

SINGLES

	LAST WEEK	
1	2	**THERE YOU'LL BE** FAITH HILL HOLLYWOOD/WARNER
2	1	**KNIVES OUT** RADIOHEAD CAPITOL/EMI
3	NEW	**CRYSTAL** NEW ORDER REPRISE/WARNER
4	4	**ELEVATION** U2 INTERSCOPE/UNIVERSAL
5	3	**IT BEGAN IN AFRIKA** THE CHEMICAL BROTHERS ASTRALWERKS/VIRGIN/EMI
6	5	**ELEVATION (IMPORT)** U2 INTERSCOPE/UNIVERSAL
7	NEW	**I WANT LOVE** ELTON JOHN ROCKET/MERCURY/UNIVERSAL
8	RE	**BOOTYLICIOUS** DESTINY'S CHILD COLUMBIA/SONY
9	8	**MY IRON LUNG** RADIOHEAD CAPITOL/EMI
10	6	**POP (IMPORT)** 'N SYNC JIVE/BMG

HOT MOVER SINGLES

13	18	**O CANADA** DAVID FOSTER AND LARA FABIAN WARNER
14	25	**THANK YOU** DIDO ARISTA/BMG
15	19	**LOVIN' EACH DAY** RONAN KEATING POLYDOR/A&M/UNIVERSAL
16	20	**CLOSER** NINE INCH NAILS NOTHING/INTERSCOPE/UNIVERSAL
19	RE	**MONEY (PART 1)** JELLEESTONE WARNER

ALBUMS

	LAST WEEK	
1	NEW	**DIANA KRALL** THE LOOK OF LOVE VERVE/UNIVERSAL
2	1	**NICKELBACK** SILVER SIDE UP EMI
3	NEW	**JAY-Z** THE BLUEPRINT ROC-A-FELLA/DEF JAM/UNIVERSAL
4	2	**ALICIA KEYS** SONGS IN A MINOR J/BMG
5	NEW	**LIVE** V RADIOACTIVE/MCA/UNIVERSAL
6	NEW	**MACY GRAY** THE ID EPIC/SONY
7	8	**ENYA** A DAY WITHOUT RAIN WARNER UK/REPRISE
8	NEW	**TORI AMOS** STRANGE LITTLE GIRLS ATLANTIC/WARNER
9	7	**DESTINY'S CHILD** SURVIVOR COLUMBIA/SONY
10	NEW	**COLLECTIVE SOUL** 7EVEN YEAR ITCH—GREATEST HITS 1994-2001 ATLANTIC/WARNER

SPAIN

(AFYVE) 09/25/01

SINGLES

	LAST WEEK	
1	1	**IT BEGAN IN AFRIKA** THE CHEMICAL BROTHERS VIRGIN
2	2	**PA'TI NO ESTOY** ROSANA MERCURY/UNIVERSAL
3	NEW	**ANALYSE** CRANBERRIES MERCURY/UNIVERSAL
4	4	**LADY MARMALADE** CHRISTINA AGUILERA, LIL' KIM, MYA & P!NK INTERSCOPE/UNIVERSAL
5	3	**SAMB-ADAGIO** SAFIN DUO POLYDOR/UNIVERSAL
6	5	**LITTLE L** JAMIROQUAI EPIC
7	8	**WHAT I MEAN** MODJO UNIVERSAL
8	NEW	**CAN'T GET YOU OUT OF MY HEAD** KYLIE MINOGUE EMI/ODEON
9	6	**KING GEORGE LADY BARBUDA** DOVER CHRYSALIS
10	7	**ELEVATION** U2 ISLAND/UNIVERSAL

HOT MOVER SINGLES

12	18	**DE PATA NEGRA REMIXES** MELODY EPI
18	NEW	**NOT SUCH AN INNOCENT GIRL** VICTORIA BECKHAM VIRGIN
20	NEW	**EMOTIONS** GEORGE ACOSTA FEATURING SHARA NEW
21	NEW	**DOVER** I WAS DEAD FOR 7 WEEKS IN THE CITY OF ANGELS CHRYSALIS
22	1	**MOJINOS ESCOZIOS** LAS MARGARITAS SON FLORES DEL CAMPO BMG

ALBUMS

	LAST WEEK	
1	NEW	**CARLOS BAUTE** DAME DE ESO EMI/ODEON
2	4	**LOS CANOS** LOS CANOS PEP'S
3	7	**MELODY** DE PATA NEGRA EPIC
4	6	**SOUNDTRACK** BRIDGET JONES'S DIARY MERCURY/UNIVERSAL
5	8	**JAMIROQUAI** A FUNK ODYSSEY EPIC
6	NEW	**MALU** ESTA VEZ COLUMBIA/PEPS
7	9	**CAFE QUIJANO** LA TABERNA DEL BUDA WARNER
8	5	**MANU CHAO** PROXIMA ESTACION: ESPERANZA CHEWAKA/VIRGIN
9	NEW	**JANET JACKSON** ALL FOR YOU TOSHIBA/EMI
10	NEW	**L'ARC EN CIEL** CLICKED SINGLES BEST 13 KI/OON

AUSTRALIA

(ARIA) 09/24/01

SINGLES

	LAST WEEK	
1	1	**CAN'T GET YOU OUT OF MY HEAD** KYLIE MINOGUE EMI
2	2	**CAN WE FIX IT** BOB THE BUILDER UNIVERSAL
3	NEW	**HIT 'EM UP STYLE (OOPS!)** BLU CANTRELL ARISTA/BMG
4	6	**RIDE WIT ME** NELLY FEATURING CITY SPUD FO'REEL/UNIVERSAL
5	3	**HANGING BY A MOMENT** LIFEHOUSE DREAMWORKS/UNIVERSAL
6	4	**DON'T STOP MOVIN'** S CLUB 7 POLYDOR/UNIVERSAL
7	8	**LET ME BLOW YA MIND** EVE FEATURING GWEN STEFANI INTERSCOPE/UNIVERSAL
8	5	**ALL RISE** BLUE EMI
9	7	**DROPS OF JUPITER (TELL ME)** TRAIN COLUMBIA
10	9	**OUT OF REACH** GABRIELLE POLYDOR/UNIVERSAL

HOT MOVER SINGLES

11	18	**DON'T MESS WITH THE RADIO** NIVEA JIVE/ZOMBA
12	24	**HOW YOU REMIND ME** NICKELBACK ROADRUNNER/SONY
13	38	**LUV ME, LUV ME** SHAGGY FEATURING SAMANTHA COLE MCA/UNIVERSAL
14	NEW	**CRUSH** MANDY MOORE EPIC
15	30	**IT'S OVER** KURUPT AFTERM3/EPIC

ALBUMS

	LAST WEEK	
1	NEW	**LIVE** V MCA/UNIVERSAL
2	1	**SOUNDTRACK** BRIDGET JONES'S DIARY MERCURY/UNIVERSAL
3	NEW	**MACY GRAY** THE ID EPIC
4	2	**JAMIROQUAI** A FUNK ODYSSEY EPIC
5	3	**TRAIN** DROPS OF JUPITER COLUMBIA
6	NEW	**BOB DYLAN** LOVE AND THEFT COLUMBIA
7	NEW	**TORI AMOS** STRANGE LITTLE GIRLS ATLANTIC/WARNER
8	8	**NELLY** COUNTRY GRAMMAR FO'REEL/UNIVERSAL
9	4	**NELLY FURTADO** WHOA, NELLY! DREAMWORKS/UNIVERSAL
10	6	**KASEY CHAMBERS** BARRICADES & BRICKWALLS EMI

ITALY

(FIMI) 09/24/01

SINGLES

	LAST WEEK	
1	1	**XDONO** TIZIANO FERRO EMI
2	NEW	**CAN'T GET YOU OUT OF MY HEAD** KYLIE MINOGUE EMI
3	2	**TRE PAROLE** VALERIA ROSSI ARIOLA
4	5	**ETERNITY/THE ROAD TO MANDALAY** ROBBIE WILLIAMS EMI
5	3	**INFINITO** RAF CGD/EAST WEST
6	4	**IT TAKES A FOOL TO REMAIN SANE** THE ARK VIRGIN
7	NEW	**DROPS OF JUPITER (TELL ME)** TRAIN COLUMBIA
8	8	**LITTLE L** JAMIROQUAI EPIC
9	6	**STARLIGHT** SUPERMEN LOVERS FEATURING MARK HOFFMAN BMG
10	7	**BAILA (SEXY THING)** ZUCCHERO FORNACIARI POLYDOR/UNIVERSAL

HOT MOVER SINGLES

11	NEW	**ANALYSE** THE CRANBERRIES MCA/UNIVERSAL
12	16	**INSIDE ALL THE PEOPLE** PLANET FUNK ULTRALAB/VIRGIN
13	22	**ANOTHER CHANCE** ROGER SANCHEZ DEFECTED/SONY
14	20	**LET ME BLOW YA MIND** EVE FEATURING GWEN STEFANI INTERSCOPE/UNIVERSAL
15	26	**CRYING AT THE DISCOTHEQUE** ALCAZAR TIME

ALBUMS

	LAST WEEK	
1	NEW	**ZUCCHERO FORNACIARI** SHAKE POLYDOR/UNIVERSAL
2	1	**JAMIROQUAI** A FUNK ODYSSEY EPIC
3	2	**BOB DYLAN** LOVE AND THEFT COLUMBIA
4	NEW	**MACY GRAY** THE ID EPIC
5	6	**RAF** IPERMIDOLE CGD/EAST WEST
6	NEW	**VERDENA** SOLO UN GRANDE SASSO BLACK OUT
7	3	**VASCO ROSSI** STUPIDO HOTEL EMI
8	5	**MARIAH CAREY** GLITTER VIRGIN
9	7	**BJÖRK** VESPERTINE POLYDOR/UNIVERSAL
10	4	**883** UNO IN PIU' CGD/EAST WEST

Hits of the World is compiled at *Billboard*/London by Menno Visser. Contact 44-207-420-6165, fax 44-207-420-836-6718, e-mail mvisser@musicandmedia.co.uk.

NEW = New Entry RE = Re-Entry

Music & Media

EUROCHART

Eurocharts are compiled by Music & Media from the national singles and album sales charts of 18 European countries.

LAST WEEK

(Dempa Publications Inc.) 10/06/01

SINGLES

NEW		CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE PARLOPHONE
2	1	LET ME BLOW YA MIND EVE FEAT. GWEN STEFANI INTERSCOPE
3	7	FAMILY AFFAIR MARY J. BLIGE MCA
4	9	FALLIN' ALICIA KEYS J
5	4	IT'S RAINING MEN GERI HALLIWELL EMI
6	2	FOLLOW ME UNCLE KRACKER TOP DOG/LAVA/ATLANTIC
7	NEW	SMOOTH CRIMINAL ALIEN ANT FARM DREAMWORKS
8	3	THERE MUST BE AN ANGEL NO ANGELS ZEITGEIST/POLYDOR
9	S	LADY MARMALADE CHRISTINA AGUILERA, LIL' KIM, MYA & P!NK INTERSCOPE
10	NEW	ME GUSTAS TU MANU CHAO VIRGIN

HOT MOVER SINGLES

29		SING TRAVIS INDEPENDIENTE
27		PRES DE MOI LORIE EGP/SONY
RE-ENTRY		ONLY TIME ENYA WEA
NEW		LUV ME, LUV ME SHAGGY FEATURING SAMANTHA COLE MCA
30		ANOTHER CHANCE ROGER SANCHEZ DEFECTED/SONY

ALBUMS

1	1	JAMIROQUAI A FUNK ODYSSEY SONY S2
2	2	BOB DYLAN LOVE AND THEFT COLUMBIA
3	NEW	MACY GRAY THE ID EPIC
4	3	SOUNDTRACK BRIDGET JONES'S DIARY MERCURY
5	6	ALICIA KEYS SONGS IN A MINOR J
6	S	MARIAH CAREY GLITTER VIRGIN
7	4	BJÖRK VESPERTINE ONE LITTLE INDIAN
RE-ENTRY		DIDO NO ANGEL CHEEKY/ARISTA
9	7	STAIND BREAK THE CYCLE ELEKTRA
10	10	PUR HITS PUR—20 JAHRE EIN BAND ELECTROLA

NETHERLANDS

LAST WEEK

(Stichting Mega Top 100) 09/24/01

SINGLES

1	1	FALLIN' ALICIA KEYS J/BMG
RE-ENTRY		CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE EMI
2	2	LET ME BLOW YA MIND EVE FEAT. GWEN STEFANI INTERSCOPE/UNIVERSAL
3	4	FAMILY AFFAIR MARY J. BLIGE MCA/UNIVERSAL
NEW		DROPS OF JUPITER (TELL ME) TRAIN COLUMBIA

ALBUMS

2	2	LIVE V MCA/UNIVERSAL
1	1	ALICIA KEYS SONGS IN A MINOR J/BMG
3	3	K3 ALLE KLEUREN BMG
NEW		PRINCE THE VERY BEST OF WARNER BROS./UNIVERSAL
4	4	JAMIROQUAI A FUNK ODYSSEY EPIC

SWEDEN

LAST WEEK

(GLF) 09/21/01

SINGLES

1	1	FOLLOW ME UNCLE KRACKER WARNER
4	4	ETERNAL FLAME ATOMIC KITTEN VIRGIN
2	2	THERE YOU'LL BE FAITH HILL HOLLYWOOD/WARNER
S	S	DON'T STOP MOVIN' S CLUB 7 POLYDOR/UNIVERSAL
3	3	AIN'T IT FUNNY JENNIFER LOPEZ EPIC

ALBUMS

NEW		BOB DYLAN LOVE AND THEFT COLUMBIA
2	2	MARY J. BLIGE NO MORE DRAMA MCA/UNIVERSAL
1	1	BENNY ANDERSSON BENNY ANDERSSON'S ORKESTER MONO MUSIC
3	3	SOUNDTRACK BRIDGET JONES'S DIARY MERCURY/UNIVERSAL
4	4	UNO I DET DYNLIGA METRONOME/WARNER

DENMARK

LAST WEEK

(IFPI/Nielsen Marketing Research) 09/20/01

SINGLES

2	2	FOLLOW ME UNCLE KRACKER WARNER
1	1	DU KAN GØRE HVAD DU VIL CHRISTIAN SPIN/EDEL
4	4	LET ME BLOW YA MIND EVE FEAT. GWEN STEFANI INTERSCOPE/UNIVERSAL
S	S	ALL RISE BLUE VIRGIN
3	3	MISS CALIFORNIA DANTE THOMAS FEAT. PRAS ELEKTRA/WARNER

ALBUMS

NEW		BOB DYLAN LOVE AND THEFT COLUMBIA
2	2	COCK ROBIN THE BEST OF COCK ROBIN COLUMBIA
1	1	SOUNDTRACK BRIDGET JONES'S DIARY MERCURY/UNIVERSAL
4	4	ATOMIC KITTEN RIGHT NOW VIRGIN
3	3	BJORK VESPERTINE ONE LITTLE INDIAN/UNIVERSAL

NORWAY

LAST WEEK

(Nordens Gang Norway) 09/25/01

SINGLES

1	1	LET ME BLOW YA MIND EVE FEAT. GWEN STEFANI INTERSCOPE/UNIVERSAL
NEW		ALAIN DELON/RUBBER R THE MARGARETS PLAYGROUND
NEW		CAN'T GET YOU OUT OF MY HEAD KYLIE MINOGUE EMI
NEW		HOLLYWOOD LIE HANAH DORKOS
S	S	TURN OFF THE LIGHT NELLY FURTADO UNIVERSAL

ALBUMS

NEW		LIVE V RADIOACTIVE/UNIVERSAL
4	4	ROYKSOPP MELODY AM VIRGIN
1	1	BOB DYLAN LOVE AND THEFT COLUMBIA/SONY
NEW		VIKINGARNA KRAMGOA LATAR 2001 NORSKE GRAM
NEW		BO KASPER'S ORKESTER KAOS SONY

NEW ZEALAND

LAST WEEK

(Recorl Publications Ltd.) 23/09/01

SINGLES

NEW		ETERNAL FLAME ATOMIC KITTEN VIRGIN
NEW		ETERNITY ROBBIE WILLIAMS EMI
2	2	TURN OFF THE LIGHT NELLY FURTADO DREAMWORKS/UNIVERSAL
3	3	ALL RISE BLUE VIRGIN
4	4	OUT OF REACH GABRIELLE UNIVERSAL

ALBUMS

1	1	CHE FU NAVIGATOR SONY
3	3	GORILLAZ GORILLAZ EMI
4	4	SOUNDTRACK BRIDGET JONES'S DIARY UNIVERSAL
RE-ENTRY		SALMONELLA DUB INSIDE THE DUB PLATES VIRGIN
RE-ENTRY		NELLY FURTADO WHOA, NELLY! DREAMWORKS/UNIVERSAL

PORTUGAL

LAST WEEK

(Portugal/AFP) 09/25/01

SINGLES

3	3	THERE YOU'LL BE FAITH HILL HOLLYWOOD/WARNER
2	2	ELEVATION U2 ISLAND/UNIVERSAL
4	4	ANGEL SHAGGY FEATURING RAYVON MCA/UNIVERSAL
NEW		ME GUSTAS TU MANU CHAO VIRGIN
S	S	THANK YOU DIDO ARISTA/BMG

ALBUMS

1	1	CANTA BAHIA MORANGO DO NORDESTE VIDISCO
2	2	SHAGGY HOTSHOT MCA/UNIVERSAL
RE-ENTRY		DIANA KRALL THE LOOK OF LOVE VERVE/EMI
3	3	ADRIANA CALCANHOTO PERFIL SOM LIVRE
4	4	STAIND BREAK THE CYCLE ELEKTRA/WEA

ARGENTINA

LAST WEEK

(Dempa Publications Inc.) 09/15/01

ALBUMS

NEW		VARIOUS ARTISTS LOS VIEJITOS DE BLANQUITA BMG
NEW		JEAN CARLOS NOMINADO BMG
NEW		WALTER OLMOS DE CATAMARCA AL MUNDO LEADER
1	1	LOS NOCHEROS SENAL DE AMOR EMI
NEW		DANIEL AGOSTINI MI VIDA..EN VIVO BMG MAGENTA
NEW		EL CHAQUEÑO PALAVECINO LA LEY Y LA TRAMPA DBN
NEW		LA LEY MTV UNPLUGGED WARNER
NEW		BANDA XXI LA FIESTA SIGUE ENCENDIDA LEADER
NEW		PIÑON FIJO CON LAS ALTAS ARRIBA CON LAS ALTAS ARRIBA
10	5	CHRISTIAN CASTRO AZUL BMG

COMMON CURRENCY

A weekly scorecard of albums simultaneously attaining top 10 chart status in three or more leading world markets.

Repertoire owner: B. BMG, E. EMI, I. Independent, S. Sony, U. Universal, W. Warner

ARTIST	USA	JPN	UK	GER	FRA	CAN	SPN	AUS	ITA	NTH
TORI AMOS Strange Little Girls (W)	4					8		7		
BOB DYLAN Love And Theft (S)				8				6	3	
ENYA A Day Without Rain (W)	7			3		7				
MACY GRAY The Id (S)			1	10		6		3	4	
JAMIROQUAI A Funk Odyssey (S)		6	2	5	3		7	4	2	5
ALICIA KEYS Songs In A Minor (B)	2			2		4				2
DIANA KRALL The Look Of Love (U)	9				5	1				
LIVE V (U)						5		1		1
SOUNDTRACK Bridget Jones's Diary (U)				4			6	2		10

by Nigel Williamson

SPIRITED SONGS: For centuries, as part of its oral culture, Africa has used song as an important vehicle for education and information. It remains so to this day, with many native artists using the medium to address the subject of AIDS, the disease that has killed 15 million people on the continent. Now, **Peter Gabriel** has assisted in compiling 14 powerful examples of

GABRIEL

this for *Spirit of Africa* (Real World). Half the album's tracks were recorded especially for the project, including a moving performance by Uganda's **Tasso Choir**, which is made up entirely of AIDS/HIV sufferers. Also included is a track by the late Real World recording artist **Bernard Kabanda**, who died of AIDS two years ago. But the music—which also includes contributions from **Youssou N'Dour**, **Papa Wemba**, and **the Drummers of Burundi**—remains remarkably life-affirming. Gabriel says, "The project is intended to focus global attention on the regions of the world where the need for AIDS awareness and education is the greatest." All proceeds will go to AIDS charity the Mercury Phoenix Trust, established by the remaining members of **Queen** and its manager, **Jim Beach**, following the death of singer **Freddie Mercury** in 1991. **NIGEL WILLIAMSON**

VELVET BLUES: After reacquainting himself with a few '70s releases by such artists as **Curtis Mayfield** and **the Meters**, blues rocker **Vidar Busk** attempts to connect some dots with his fourth release, *Venus, Texas* (Warner Music Norway). Importing lush string arrangements, thumping bass lines, and percussion, he departs from the direction taken on his previous albums (one for Blue Mood Records and two for Warner) on which—accompanied by **True Believers**—he produced energetic finger-popping music in the vein of **Brian Setzer**. "You might say I've taken off my loud suit and become more of a songwriter," Busk says. "In a way, I think of this as my debut album. The previous records were more about show and glitz. With this, I wanted to explore a more cool, laid-back, and sexy sound." **KAI R. LOFTHUS**

MINISTRY OF INDIA: For the first time, Indian clubbers have been introduced to London's fabled Ministry of Sound. It recently concluded a three-city club tour of Delhi, Mumbai, and Bangalore. Sponsored by Bacardi—which has been promoting its Bacardi Blast club events since 1998—the tour featured **DJ Paulette** and **DJ Spencer**, who included samples of "piano house" and current club faves heating up the dancefloors in Ibiza, Spain. Bacardi India marketing manager **Rajiv Ghumman** says it chose Ministry of Sound because "they are at the cutting edge of dance music." Ministry's tour coordinator **Gill Kingston** said the tour was part of an overall strategy to increase the club's profile. "What we want is an Indian promoter so we can have regular tours and then use that to extend our brand profile, from albums to merchandise." Ministry's label does not yet have a distribution deal in India, but the Bacardi Blast events have spawned a series of compilation dance albums—released via Virgin India—that have collectively sold 350,000 units to date. **NYAY BHUSHAN**

POPULAR VOTE: Finnish rock group **Leningrad Cowboys** came up with an intriguing concept for the Helsinki Festival last month, when 30,000 people gathered in the Senate Square in the Finnish capital for the Lord Mayor's Popular Concert. Organizers published a list of 20 performers and 100 popular songs two months before the event and canvassed votes on which act should sing which song. The votes resulted in Finnish *schlager* singer **Tapani Kansa** performing a dramatic version of **Pelle Miljoona's** 1980s punk classic, "Moottoritie on Kuuma" (The Highway is Hot) and **Paula Koivuniemi**—a Finnish easy-listening favorite for decades—singing grunge group **Apulanta's** 1996 hit "Anna Mulle Piiskaa" (Spank Me). The Lord Mayor **Eva-Riitta Siitonen's** husband, **Fredi**, concluded the night with "Aina Nälkä" (Always Hungry), written by **Ismo Alanko** for his former group, **Sielun Veljet**. The performers were accompanied by **the Helsinki Philharmonic Orchestra** and **the UMO Jazz Orchestra.** **JONATHAN MANDER**

HIP-HOP AWARDS: **Adam F** won the best hip-hop producer award and **Mark B & Blade** took the best hip-hop single for "Ya Don't See the Signs (Wordplay/Source) at the second annual U.K. Hip-Hop Awards, which took place Sept. 19 at central London venue Sound. DJ/producer **Skitz's** *Countryman* (Ronin) won best hip-hop album. Other winners included **Ty** (best act), **Estelle** (best female artist), **Green Jade** (best gospel hip-hop act), and **Mos Def** (best international artist). The show's co-presenter, London's Kiss FM hip-hop DJ **Big Ted**, complained that the U.K. rap/hip-hop scene was not receiving enough industry support and that it is ignored by such big award shows as the MOBOs and the Brit Awards. **KWAKU**

Labels Look To ARIAs For Sales Boosts

Australian Acts Stand To Gain From Award Nominations And Performances

BY CHRISTIE ELIEZER

SYDNEY—The live Oct. 3 telecast of the 15th annual Australian Record Industry Assn. (ARIA) music awards from Sydney's Capitol Theatre is expected to draw 1.8 million viewers for the national Nine Network. With that potential audience, it's not surprising that labels here have high hopes for increased sales, with busy release schedules for potential award winners.

"The ARIA awards have significant chart impact for local artists," says Sony chairman/CEO Denis Handlin. "Some labels launch their summer campaigns during the event." Peter Bond, chairman of Universal Music Australia, agrees that the ARIAs are important, especially "if you win and if you have a new album out."

This year, most of the attention is focused on dance act the Avalanches (Modular/EMI) and rock band Powderfinger (Universal), with nine and eight nominations respectively. Both

vie for the best album, record, and group awards—categories that generally trigger the most post-award sales.

Powderfinger's *Odyssey Number Five* was released in September 2000 and is still enjoying retail success. It was No. 31 on the ARIA sales chart for the week ending Sept. 29, with domestic sales of 450,000 to date. Boosted by a sold-out national tour, the label aims to push sales to the half-million mark.

Sony Music is gearing up for alt-rock trio Something for Kate's *Echolalia* album, nominated in six categories. It has shifted 70,000 units (platinum) to date, and Handlin is targeting a final tally of 200,000.

Similarly, Superjesus' nomination in the rock act category has seen Warner Music repackaging the band's year-old *Jet Age* album with a bonus live CD. Warner Music Australia managing director Chris Moss says the label is hoping to reach platinum status as a result.

The awards are also being used as a launching pad for new releases by four of Australia's biggest-selling female singers: Sony's Tina Arena, Festival Mushroom Records' (FMR) Kylie Minogue, EMI's Kasey Chambers, and BMG's Natalie Imbruglia. All will perform live. (Minogue's performance will be via satellite due to overseas commitments.) FMR is concentrating on six times-nominated Minogue's November album, *Fever*. Managing director Michael Parisi says he expects to sell 250,000 copies by Christmas—Minogue's "Can't Get You Out of My Head" single shipped 150,000 copies in early September. Parisi says, "It's our biggest single of all time."

Arena will perform new single

HANDLIN

"Soulmate #9" at the awards, ahead of the Nov. 4 release of her new album, *Just Me*, while EMI will be hoping for Chambers' appearance to boost her Sept. 8 sophomore set, *Barricades & Brickwalls*.

Imbruglia will unveil her Oct. 29 single, "That Day," at the show, setting up her own second album, *White Lilies Island* (out Nov. 5). BMG marketing director Ian Dickson expects it to eclipse the 350,000 Australian sales of her 1998 debut. He says, "We'll be working this for 18 months and hope for 500,000 units by Christmas 2002, given the right support."

BMG will feature two other female acts at the ARIA awards. One is British singer Dido, who is currently touring here. She will be the first international act in recent times to perform at the awards. Dickson says, "She's such an engaging performer that she could well nudge a few more platinum [sales] after Australians see her live for the first time." Dido's *No Angel* sales stand at 230,000 in Australia.

Teen act Nikki Webster is a presenter at the awards. BMG expects her appearance to help push her recent debut album, *Follow Your Heart*, toward the 150,000-unit mark by Christmas.

Stevie Wonder 'Rises' To Salute MMF Chairman Keith Harris

BY GORDON MASSON

LONDON—If Stevie Wonder granted you the honor of choosing a song for him to perform, chances are you wouldn't choose "If the Creek Don't Rise." But that's the request Wonder's European management representative, Keith Harris, came up with when the superstar linked up live via satellite Sept. 19 to this year's British Music Roll of Honour ceremony.

Sitting at a piano in Los Angeles, Wonder looked understandably perplexed for a moment or two before he launched into the song. And, perhaps with the tragic events of the previous week in mind, he finished with "Love's in Need of Love Today." Harris, who is also chairman of the Music Managers Forum (MMF), explained afterwards that Wonder had sent a recording of "If the Creek Don't Rise" on a tape to him more than 20 years ago, but the track had never been released.

The surprise performance, attended by a gallery of top industry executives and stars in London's Park Lane Hilton hotel, was a tribute to Harris' enrollment into the MMF's British Music Roll of Honour.

Also added to the Roll of Honour this year were promoter Danny Betesh and EMI Group A&R executive Chris Briggs. Inductees are selected by a committee of MMF members.

The Peter Grant Award for outstanding achievement was presented to Chris Morrison, manager of Blur, Morcheeba, Elastica, Midge Ure, and Gorillaz. As a gesture of thanks to Morrison for his contribution to their careers, Morcheeba and Blur also performed at the event.

The coveted manager of the year award was presented to Chris Herbert, manager of pop acts Five and Hear'Say, while John Leckie collected the producer of the year award.

James Fisher, general secretary of the MMF, says, "We were thrilled to have the support of so many artists, particularly at such a difficult time."

Since its inauguration in 1995, the MMF's British Music Roll of Honour has marked the achievements of a select range of industry luminaries, including Rod Smallwood, Muff Winwood, John Kennedy, Gail Colson, Harvey Goldsmith, Barrie Marshall, Ed Bicknell, and Rupert Perry.

Stevie Wonder's European management representative, Keith Harris, was among those inducted into the Music Managers Forum (MMF) British Music Roll of Honour Sept. 19 in London. Pictured, from left, are MMF general secretary James Fisher; Harris; former Sony Music U.K. VP of business affairs Dej Mahoney, who introduced Harris that night; and broadcaster Paul Gambaccini, the evening's master of ceremonies.

NEWSLINE...

Btopenworld, a leading U.K. Internet service provider that claims to deliver broadband and narrowband services to 1.3 million U.K. customers, is currently testing what it describes as the U.K.'s "first-ever secure music subscription service" in partnership with digital distributor OD2's WebAudioNet platform. The service, at btopenworld.com/music, enables secure distribution of repertoire from OD2's label partners, including V2, Warner Music U.K., and new licensee BMG (*Billboard Bulletin*, Sept. 21). The trial will be reviewed at the end of October.

PAUL SEXTON

The Country Music Assn. of Australia (CMAA) has announced two major changes for the 30th anniversary of its annual Toyota-sponsored Golden Guitar country awards. The CMAA has granted event management and production rights to TV-production company ActiveTV, and the awards will now be broadcast live at prime time on the national Seven network. Previously, they were on delayed telecast in certain regional areas only through Prime Television. The awards will be held before an audience of 5,000 next year on Jan. 26 at the Tamworth Regional Entertainment Centre.

CHRISTIE ELIEZER

German police seized the largest underground pirate-CD plant ever to be found in Europe Sept. 12 in raids near Cologne. The raids uncovered CD-manufacturing equipment with an estimated production capacity of more than 1 million illegal CDs annually. The plant was producing CDs by leading international acts, German repertoire, and pirate compilation albums for the Dutch market. According to the International Federation of the Phonographic Industry, the plant was "covertly operated by a music company, [the] details of which cannot presently be released." Three arrests were made as a result of the raid, one in Germany and two in the Netherlands. Police investigations continue.

TOM FERGUSON

HMV Media Group cited the "exceptional performance" of its London-based HMV Europe division when it announced fiscal first-quarter earnings before interest, taxes, depreciation, and amortization (EBITDA) of £11.3 million ($16.44 million), up from £5.6 million ($8.15 million) in the same period last year. Sales in the 13 weeks to July 28 rose 12.2% to £334.2 million ($486.16 million); comparable-store sales increased 9.1%. HMV Europe saw sales increase by almost £30 million ($43.64 million) during the period.

LARS BRANDLE

The Irish Music Rights Organisation (IMRO) collected a total of 19.5 million punts ($22.9 million) in 2000, 12% more than in 1999. Revenue distributed to members totalled 15.9 million punts ($18.6 million). IMRO chief executive Adrian Gaffney says overseas revenue was up by even more, at 31%. "This is largely due to the fact that Irish music and Irish artists have continued to dominate the international music market over the last couple of years," he explains. IMRO's membership comprises almost 3,500 authors, composers, and publishers.

KEN STEWART

BMG U.K. is launching Gravity, an imprint aimed at bringing country-rock albums licensed from small U.S. indies to an international audience. Gravity's first two releases will be *This* by Will Kimbrough, originally on the Waxy Silver label in the U.S., and *Original Fin* by Jeff Finlin, from NBFNY Records. Gravity is headed by BMG U.K. VP of international A&R Nick Stewart, who says the releases will be available "to any BMG European territory."

PAUL SEXTON

The U.K.'s Chart Information Network is to be re-branded as the Official U.K. Charts Co., effective Oct. 1. "It was necessary to update, upgrade, and develop the brand, particularly as the company will be more consumer-facing in the run-up to the 50th anniversary celebrations of the official U.K. singles chart in 2002," brand manager Darren Haynes says. The London-based chart-compiling operation is owned by the British Phonographic Industry and British Assn. of Record Dealers.

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Grass-Roots Canadian Indie Gets Teenage Kicks

BY LARRY LeBLANC

TORONTO—What could be more implausible than a Canadian record label called Teenage USA Recordings?

But the name is entirely appropriate for the 4-year-old Toronto-based imprint that may well be the most significant Canadian independent grass-roots label of the decade, even if its co-owners—Mark Di Pietro, 31, and Phil Klygo, 34—are neither teenage nor Americans.

"People either get the name or they don't," Klygo says. "We still get, 'You're not proud of being Canadian?' It's a catchy name that sounds great."

While Teenage USA has earned music-industry kudos, the bulk of its 27-album catalog has fallen below the commercial radar, primarily selling in the 500- to 3,000-unit range.

Teenage USA's Canadian distributor Lloyd Nishimura, president of Outside Music in Toronto, says, "Mark and Phil are aggressive, street-oriented, and have a lot of good music on their label."

Mike McCarty, president of EMI Music Publishing Canada, agrees. "They have a great street sensibility for finding potentially successful and cool artists. They haven't had a real sales winner yet, but they will. Meanwhile, they're building up a roster of credible artists."

To date, Teenage USA has released efforts by such domestic alternative acts as Eric's Trip, the Elevator, the Exploders, Mean Red Spiders, and Robin Black & the Intergalactic Rock Stars; power pop/rock act the Weekend; singer/songwriter Dan Bryk; electro-pop scene-maker Peaches; and comic Gord Disley. The label's newest album release is *Bomb You Live* by Japanese act the Zoombombs, issued here Oct. 9.

"We try and showcase creative individuals that aren't part of the [music-industry] system," Klygo says. "But we're still trying to figure out how to sell records."

Di Pietro adds, "We know how to make records go from zero to 3,000 units. Major labels don't. We're a cottage industry. It's the difference between buying soap made by a huge commercial firm or buying natural soap at a health-food store. If major labels take our bands later on, that's great. As long as we get something for the work we've done."

Di Pietro and Klygo co-founded Teenage USA in 1997. The pair also manage London, Ontario-based band the Weekend through their affiliate company, Palms Up.

Teenage USA evolved from Klygo's earlier hobby label/fanzine Skullgeek, which issued seven CDs by such Toronto acts as Pecola, Smallmouth, and Slowgun between 1994 and 1996. Di Pietro joined Klygo after working in campus radio, artist management, and a brief stint as an A&R assistant at EMI Music Canada.

From the outset, with early releases by Toronto acts Lonnie James, Gaffer, Cecil Seaskull, Mean Red Spiders, and Solarbaby, Teenage USA was brazen. Its

DI PIETRO, LEFT, AND KLYGO

logo, for example, is a pirate's skull and crossbones flag. The majority of Teenage USA's artist deals remain as one-shot, "handshake" agreements, with net profits split 50/50 with the act and without the label owning the masters. But Di Pietro and Klygo now seek to work only with acts fully committed to their careers. Klygo says, "At the beginning, I wanted to document the music being made. That certainly is different to where my head is today. I'm not a historian. I'm in the music business, and the focus is to sell records."

One reason for Klygo's hardened resolve is that Teenage USA is still reeling from the bankruptcy earlier this year (*Billboard Bulletin*, May 8) of the Song Corp. music group. The bankruptcy of the 2-year-old firm also covered its subsidiaries, including Song Entertainment Distribution. Teenage USA lost its distributor—and its investor. In summer 2000, Song Corp. had purchased a controlling interest in its label. Under the buy-out, Di Pietro and Klygo were to remain with the label, as well as oversee Song Corp. artist development.

"The deal was too good to be true," Klygo muses. "They told us they'd give us money and the structure to run our company without interference. Plus they wanted our input into what they were doing. It didn't work out. Their A&R direction was a different mind-set from us, and their distribution was very confused."

Following the demise of Song Corp., Di Pietro and Klygo regained control of their label and moved Canadian distribution to Outside Music. Teenage USA is handled in the U.S. on a nonexclusive basis by some 15 distributors, and recently, an Australian deal was inked with MGM Distribution in Sydney.

Klygo concludes, "The Song Corp. bankruptcy left us badly 'dinged,' but things are looking up."

Warner Bros. Rock Act Linkin Park Finds International Touring Pays Off

BY PAUL SEXTON

LONDON—While many U.S. acts are understandably reassessing their international aspirations and looking homeward, Warner Bros.' Linkin Park is a case study in what can be achieved on a worldwide scale with a suitcase at the ready.

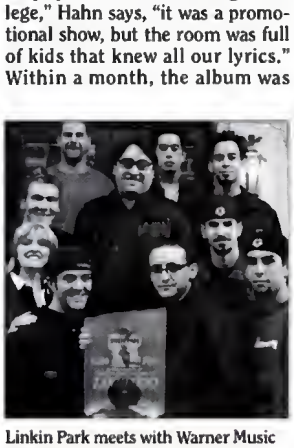
At the beginning of the year, Linkin Park was largely unrecognized overseas and only two months into its domestic rise to current triple-platinum status (platinum in Canada) with the album *Hybrid Theory*. But Linkin Park has underscored the value of a hands-on global campaign. Since early January, the band has spent 12 weeks in Warner Music International (WMI) territories on five trips, watching album sales rise to 1 million in Europe—earning an International Federation of the Phonographic Industry Platinum Europe Award (*Billboard*, Sept. 22)—with a further 1 million in other markets, according to WMI.

The band's vocalist/sampler Joey Hahn says, "In the past, a lot of bands have been discouraged from coming to other countries, because they're not used to starting all over. We consider ourselves a worldwide band, and we really want to reach as many people as possible."

Thomas Starckjohann, London-based VP of marketing for Warner Music Europe, says, "This is a debut album, so you start from point zero—in a positive way. The management company [the Firm] came here very early to discuss plans. There is more to Europe than the U.K.—Continental Europe is a huge market, if you really work it properly. They understood and . . . saw the results coming in."

Steve Margo, senior VP of international for Warner Bros., says, "I think the first people to get interested in this [overseas] were the U.K. press. *Kerrang!* [magazine] was very supportive from the beginning, which got the groundswell going. But we needed to establish the band in America [before Christmas] and then block some real time out in Europe."

The band's first foray was a Jan. 7-14 European trip for shows and promotion, which was rewarded with a U.K. chart debut for *Hybrid Theory* at No. 44 the following week. "When we played in London at King's College," Hahn says, "it was a promotional show, but the room was full of kids that knew all our lyrics." Within a month, the album was charting in France, Germany, Austria, and Ireland, streamlining into a monthlong European jaunt from Feb. 27 in support of the Deftones.



Linkin Park meets with Warner Music executives in London to receive an International Federation of the Phonographic Industry Platinum Europe Award for 1 million European sales of *Hybrid Theory*. Pictured, clockwise from the bottom left, are Linkin Park's Phoenix, Warner Bros. Records manager of international artist development Susan Leon, Warner Music Europe (WME) marketing manager Paul McGhie, WME senior director of marketing Jon Uren, WME VP of marketing Thomas Starckjohann, and Linkin Park's Joseph Hahn, Mike Shinoda, Rob Bourdon (in the lower right corner), Brad Delson, and Chester Bennington.

In late April, Linkin Park made its first visits to Australia, New Zealand, and Japan, reaching 1 million international (excluding Europe) sales in mid-May after an Asian tour. The album is now double-platinum in both Australia and New Zealand. By May 30, the band was in Europe a third time for shows—including festivals—in Denmark, Holland, the U.K., and Germany. *Hybrid Theory* has hit platinum in the latter two markets.

In early September, *Hybrid Theory* passed sales of 2 million internationally. Just before the Sept. 11 attacks in the U.S., the band made yet another sojourn, leaving for a nine-date, six-country tour.

Other achievements include 100,000 sales, by WMI figures, in Latin America and platinum status in Indonesia, Malaysia, and Singapore. Further international plans beyond the current single "In the End" include a longform DVD release for Christmas and another single, "Points of Authority," in the new year. Linkin Park is also due to make a second Pacific Rim trip early in 2002 and a first to Southeast Asia that Margo hopes could double the band's 250,000-selling performance there.

"The key to international is you don't have to leave for two months, but you have to leave often," Margo says. "Even if it's only for a week or two weeks at a time, you have to keep peppering the market."

Hahn comments, "It's real hard for us to make time to come overseas, but it pays off. The only objection is coming over to Europe in the winter, because it's so damn cold."

As America mourns collectively for those who died in the Sept. 11 tragedies, many of our music industry colleagues have been lost or suffered losses.

Michael Andrews, 35, worked for the brokerage firm Cantor Fitzgerald in the World Trade Center. Andrews is the brother of *Billboard* circulation director Jeanne Jamin. In addition to Jamin, he is survived by a fiancée, his parents, two sisters, and three brothers.

Carolyn Beug, 48, was a passenger on American Airlines Flight 11, the first plane to crash into the World Trade Center. Her mother, Mary Alice Wahlstrom, was also on the flight. They were returning home after dropping off Beug's twin daughters, Lauren and Lindsey, for their first year of college at the Rhode Island School of Design. Beug was a filmmaker/video producer who owned the production company Carolyn Mayer Productions. From 1995-98, she was senior VP for entertainment and educational productions for Walt Disney Consumer Products. She oversaw operations for Walt Disney Records, Disney Music Publishing, Disney ice shows, and the Disney educational productions division. In addition to her daughters, she is survived by her husband, John, a senior VP at Warner Bros.; a son, Nicky; and brothers Norman Jr., Michael, Phillip, and Scott.

Jane Simpkin, 36, was a passenger on United Airlines Flight 175, which struck the World Trade Center's south tower. Simpkin, a member of ASCAP's Northeast music licensing team, was traveling to California to attend an ASCAP general licensing meeting. She had joined the company as a licensing manager in 1998. Simpkin is survived by her mother, a brother, and two sisters. The ASCAP Employees for Relief fund has been established in Simpkin's honor. ASCAP will match all contributions made by its employees.

Danny Lee, 34, was a passenger on American Airlines Flight 11. Lee, who was a set carpenter for the Backstreet Boys tour, was returning home for the birth of his second child. He helped break down the set after the group's Boston Fleet Center performance the night of Sept. 10 and caught the first flight back to Los Angeles the next morning. Lee had previously worked as a roadie for such acts as Yanni, Barbra Streisand, and 'N Sync. Before Backstreet Boys' Sept. 12 concert at the Air Canada Center in Toronto, the group called its crew to the stage and asked the audience to participate in a moment of silence to honor Lee and all the other victims. Lee is survived by his wife, Kellie; two daughters, Amanda and newborn Allison; his mother, Elaine; two brothers; and a sister. Donations in Lee's honor should be made care of Backstreet Boys' business manager, Monica Cisek, at GCO, 15260 Ventura Blvd., Suite 2100, Sherman Oaks, Calif. 91403.

Matthew O'Mahony, 39, worked for Cantor Fitzgerald in the World Trade Center. O'Mahony is the husband of Lauren Murphy O'Mahony, VP of publicity at Island Def Jam. In lieu of flowers, the family asks that donations in his name be made to Cystic Fibrosis Foundation, 420 Jericho Turnpike, Suite 320, Jericho, N.Y. 11753.

Events Calendar

SEPTEMBER

Sept. 25-30, **National Assn. of Black-Owned Broadcasters' 25th Annual Fall Broadcast Management Conference,** Monarch Hotel, Washington, D.C. 202-463-8970.

Sept. 27-29, **Atlanta Urban Music and Entertainment Conference,** America Mart, Atlanta. 770-908-6102.

Sept. 29, **Start and Run Your Own Record Label,** presented by Revenge Productions, New Yorker Hotel, New York City. 212-688-3504.

OCTOBER

Oct. 1-7, **International Bluegrass Music Assn. World of Bluegrass Trade Show,** Galt House Hotel, Louisville, Ky. 270-684-9025.

Oct. 3, **BMI Urban Music Awards,** Loews Miami Beach Hotel, Miami. 404-261-5151.

Oct. 3, **15th Annual ARIA Music Awards,** Capitol Theatre, Sydney. 612-9267-7996.

Oct. 4-6, **Billboard/Airplay Monitor Radio Seminar and Awards,** Eden Roc Hotel, Miami Beach. 646-654-4660.

Oct. 5, 12, 19, 26-28, **Black/Friday Music & Film Festival,** El Rey Theatre, Los Angeles. 323-298-0875.

Oct. 6, **Nashville Songwriters Assn. International's Louisville Workshop 20-Year Anniversary Celebration,** Deerpark Baptist Church, Louisville, Ky. 502-452-1996.

Oct. 8, **Sound Thinking: The Artist/Producer Relationship,** presented by the Chicago chapter of the National Academy of Recording Arts and Sciences and ASCAP, Second City Theater, New York City. 312-786-1121.

Oct. 10, **The First Amendment and the Arts,** presented by California Lawyers for the Arts, Ken Edwards Center, Santa Monica, Calif. 310-998-5590.

Oct. 10-14, **Nashville New Music Conference,** various venues, Nashville. 615-269-5454.

Oct. 11, **2001 Spirit of Life Gala Honoring Edgar Bronfman Jr.,** presented by the Music and Entertainment industry for City of Hope, Universal Studios, Los Angeles. 213-241-7268.

Oct. 13, **Third Annual Eyeball Music Video Showcase,** 40 Watt Club, Athens, Ga. 706-227-6090.

Oct. 17-20, **A2A: Access to Amsterdam International Music Conference and Showease,** Golden Tulip Amsterdam Centre, Amsterdam. 512-236-0969.

Oct. 18, **British Music Industry Trusts Dinner,** Grosvenor House, London. 44-207-851-4000.

Oct. 18, **LifeBeat Breakfast With Guest of Honor Tom Calderone,** Rainbow Room, New York City. 212-965-8900.

Oct. 18, **Third Annual Ritmo Latino Awards,** Shrine Auditorium, Los Angeles. 562-425-5815.

Oct. 25, **Making Waves: The 50 Greatest Women in Radio and Television,** Tavern on the Green, New York City. 415-546-9608.

Oct. 29-30, **Webnoize 2001,** Century Plaza Hotel, Los Angeles. 617-763-0400.

Oct. 31-Nov. 2, **Billboard Music Video Conference and Awards,** Beverly Hilton Hotel, Los Angeles. 646-654-4660.

NOVEMBER

Nov. 3, **2001 Music Business Seminar,** presented by California Lawyers for the Arts, Loyola Law School, Los Angeles. 310-998-5590.

Nov. 5, **Music Row Celebrity Bowling Bash,** presented by the T.J. Martell Foundation, Hermitage Lanes, Hermitage, Tenn. 615-256-2002.

Nov. 5, **Sprint Music Row Celebrity Golf Tournament,** presented by the T.J. Martell Foundation, Governor's Club, Brentwood, Tenn. 615-256-2002.

Nov. 5-6, **What Teens Want: Marketing to a New Generation,** Universal Hilton, Los Angeles. 646-654-4660.

Nov. 6, **BMI 49th Annual Country Awards,** BMI Nashville office. 615-401-2000.

Nov. 7, **MAP Awards,** presented by the Musicians' Assistance Program, Regent Beverly Wilshire Hotel, Los Angeles. 310-559-9334, ext. 162.

Nov. 9-11, **Cosmicbeach Electronic Music Festival,** Montego Bay, Jamaica. 305-945-0700.

Nov. 11, **Bogart Backstage: On Tour for a Cure,** presented by the Neil Bogart Memorial Fund, Barker Hangar, Santa Monica, Calif. 310-358-4970.

Nov. 11-13, **13th Annual EPM Entertainment Marketing Conference,** Universal City Hilton & Towers, Los Angeles. 212-941-0099.

Nov. 13, **Billboard/Prudential Music & Money Symposium,** St. Regis, New York City. 646-654-4660.

Nov. 14, **Real Stories Panel—Women in the Business,** presented by ASCAP, ASCAP building, New York City. 212-621-6243.

Nov. 15, **Seventh Annual PricewaterhouseCoopers Global Entertainment, Media & Communications Summit,** Waldorf-Astoria Hotel, New York City. 646-394-2413.

Nov. 30-Dec. 2, **Caribbean Music Expo 2001,** Renaissance Jamaica Grande Hotel, Jamaica. 246-436-0578.

DECEMBER

Dec. 2, **Second Annual My VH1 Music Awards,** Shrine Auditorium, Los Angeles. 212-258-7800.

Dec. 4, **Recording Academy New York Heroes Awards,** Roosevelt Hotel, New York City. 212-245-5440.

Dec. 4, **12th Annual Billboard Music Awards,** MGM Grand Hotel, Las Vegas. 646-654-4660.

Dec. 5, **Chicago Heroes Awards,** presented by the Chicago chapter of the National Academy of Recording Arts and Sciences, Adler Planetarium, Chicago. 312-786-1121.

Dec. 8, **Third Annual T.J. Martell Foundation Family Day,** Basketball City, New York City. 800-785-2873.

JANUARY

Jan. 9-12, **29th Annual International Assn. for Jazz Education Conference,** Long Beach Convention Center and Hyatt Regency Hotel, Long Beach, Calif. 785-776-8744.

Jan. 20-24, **MIDEM 2002,** Palais Des Festivals, Cannes, France. 212-370-7470.

Jan. 29-Feb. 3, **Country In the Rockies,** presented by the T.J. Martell Foundation, Crested Butte, Colo. 800-785-2873.

Submit items for Lifelines, Good Works, and Calendar to Jill Pesselnick at Billboard, *5055 Wilshire Blvd., Los Angeles, Calif. 90036 or to jpesselnick@billboard.com.*

Life Lines

BIRTHS

Girl, Sophia Margaret, to **Karin** and **Vinnie Freda,** Aug. 31 in Westlake Village, Calif. Father is a senior VP for Universal Music Group.

Good Works

DISASTER AID: The Bellamy Brothers will direct half the proceeds from their Oct. 5 concert at Lubbock Coliseum in Lubbock, Texas, to victims of the Sept. 11 terrorist attacks. The show was originally planned to benefit the Local Children's Advocacy Center, which helps victims of physical and sexual abuse in the Lubbock area. The proceeds will now be split between both causes. Contact: **Jaekie Monaghan** at 615-777-6995.

CD PROCEEDS: Martina McBride has pledged to donate a portion of the sales proceeds of her *Greatest Hits* (RCA), which was released Sept. 18, to the American Red Cross. The donation is expected to total at least $50,000. Contact: **Wes Vause** at 615-301-4373.

CANCER BENEFIT: The Fourth Annual Carl Wilson Walk Against Cancer and Benefit Concert will begin Oct. 14 at Los Angeles' Santa Monica Pier and will continue that evening at the El Rey Theater. A live auction, featuring donated items from **Wynonna Judd, Olivia Newton-John,** and **Brian Wilson,** will take place at the end of the walk. The show will include performances by **America, Carnie** and **Wendy Wilson** of **Wilson Phillips,** and **Robert Lamm** of **Chicago.** The events will benefit the Carl Wilson Foundation—which was created in honor of the former **Beach Boys** singer/lead guitarist to support cancer research and assist cancer victims—and such organizations as the Silver Lining Foundation, which aids children with cancer and other life-threatening illnesses. Concert tickets are available for $100. Contact: **Bob Rich** at 818-707-0313.

VIAAC FUNDS: The recent eBay auction hosted by MGM Home Entertainment and featuring signed merchandise from the movie *Hannibal* raised more than $7,000 for the Video Industry Aids Action Committee. The auction was launched alongside the release of the *Hannibal* special-edition DVD Aug. 21. Contact: **Mariakay Chakos** at 310-477-4647, ext. 224.

Solution to this week's puzzle (page 96)

A	T	M			L	E	A	S	E		O	F	F	S
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MERCHANTS & MARKETING

Kids' Audio Releases Amass For Gift-Giving Season

BY MOIRA McCORMICK and EMILY MEYER

CHICAGO—The fourth quarter typically brings a bumper crop of children's audio releases, as gift-giving parents have found that they can seldom go wrong when proffering music.

While young audiences are gravitating toward tween and teen pop at increasingly early ages, specialty retailers of kids' audio titles are still calling for strong fourth-quarter sales this year.

Stasia Rieger, assistant buyer of audio and video at Zany Brainy, a 187-unit retailer of children's entertainment products, is predicting fourth-quarter sales will be "as good as last year, if not better," due to increased music awareness on the part of kids overall.

As a result, Zany Brainy and others are stocking their shelves with the savvier consumer in mind. Retailers are carrying straight-ahead pop acts like Aaron Carter, as well as more sophisticated children's fare from the likes of Trout Fishing in America and Broadway Kids.

Gage Brownell, buyer/manager for Bellmont Toys, an educational toy store based in Bellmont, Mass., that averages more than $30,000 per year in music sales, is likewise expecting robust year-end audio sales. He says he expects anything from Disney to do well, as well as releases from Sugar Beats, Classical Kids, and Music for Little People.

Leading the pack, as usual, is Disney, whose imprint Walt Disney Records will have unleashed nearly a dozen titles from late August through mid-October. First up is *Mickey's Dance Party*, featuring Disney's own teen artist Myra, and a pair of holiday albums: *Christmas at Home*, and *A Pooh Christmas: Holiday Songs From the Hundred Acre Wood*.

September brings *House of Mouse* (musical highlights from the Saturday morning TV series), *Playhouse Disney* (songs from Disney Channel's preschool programming bloc's shows, including *Bear in the Big Blue House* and *Rolie Polie Olie*), *Radio Disney Jams 4* (featuring Baha Men, Myra, Mya, and other kid-appropriate hit artists heard on Disney's radio network), *Michael Crawford: The Disney Album* (the Broadway superstar interpreting Disney favorites, including "Baby Mine," which will be included in the *Dumbo* DVD and video release Oct. 23), *Snow White Read-Along*, and the *Snow White* soundtrack.

The *Snow White* soundtrack will be pushed via a $5 rebate featured on Honey Crunch Cornflakes boxes; a new Baha Men track, "Who Woke Snow White Up," will be supported by Radio Disney and Disney Channel in November.

Walt Disney Records is also rereleasing the *Beauty and the Beast* soundtrack with a new, never-before-heard Alan Menken/Howard Ashman collaboration, "Human Again," and releasing the soundtrack to the anticipated theatrical hit *Monsters, Inc.*, featuring an end-title song composed by Randy Newman.

The Children's Group of Toronto has released a trio of new titles, including the latest in its award-winning "Classical Kids" series and the next two titles in the innovative new series "Once Upon a Tune" by Juno Award-winning duo Judy & David (*Billboard*, Sept. 15). *A Classical Kids Christmas* hit stores Aug. 28, with the first 10,000 being limited-edition releases packaged with a *Classical Kids Christmas* ornament. The Judy & David titles—inventive, humorous reimaginings of classic fairy tales—are *Beanstock* ("Jack and the Beanstalk" à la Woodstock) and *Red's in the Hood* (a hip-hop retelling of "Little Red Riding Hood"), both streeted Sept. 18.

Top Kid Audio chart powerhouse Cedarmont Kids Classics unveiled its new "Cedarmont Baby" line Sept. 11, with *Baby Bible Songs*, *Playtime Praise*, *Happy Hymns*, and *Loving Lullabies*, each available separately or as part of a gift pack. Affiliate label Brentwood Kids is set to bow two new albums Oct. 23: *My First Worship: Jesus Loves Me* and *My First Christmas: Away in a Manger*.

Rounder Records imprint Rounder Kids has planned a quartet of high-profile releases, which started Aug. 28 with Jessica Harper's *Inside Out*. Singer/songwriter/actress Harper mixes jazz, hip-hop, African, and other styles in her sixth full-length album; daughters Elizabeth and Nora help out as well. Also out that week was Ella Jenkins' *Little Johnny Brown*, a 1990 album by the grande dame of children's artists, released for the first time on CD.

Also from Rounder Kids is a new, original musical collection spun off PBS' hit animated series *Arthur*, called *Arthur's Really Rockin' Music Mix*, which streeted Sept. 11 and features a cover of the Pretenders' "Brass in Pocket," sung by Arthur the Aardvark's feisty kid sister D.W.—along with a dance remix of the show's theme song by Ziggy Marley & the Melody Makers. In addition, an all-star compilation, *Country Goes Raffi*—with interpretations of Raffi songs by Raul Malo, Alison Krauss, Kathy Mattea, Marty Stuart, and others—hits stores in October. A new Raffi song, "Blue White Planet," is also included.

Over at Kid Rhino, there's a flurry of TV-spinoff audio releases, most of them from Cartoon Network and Nickelodeon properties. The ever-popular Powerpuff Girls released a new album, *City of Soundsville*, Sept. 18. Also out Sept. 18 was *Card Captors: Songs From the Hit TV Series*. A lullaby album, *Martha Stewart Nighttime Baby*, debuted in September as well. *Toon Tunes: Funny Bone Favorites* and *Toon Tunes: Action Packed Anthems* were just released. October sees the release of *Dance and Sing! The Best of Nick Jr.* and *The Newest Nicktoons*.

An all-instrumental lullaby album by Jellyfish's Jason Falkner leads Sony Wonder's fourth-quarter kids' albums. *Bedtime With the Beatles* includes 11 Fab Four faves ("And I Love Her," "Blackbird," and more); packaging is in either pink or blue. It hits stores in October, along with a classic kidsongs compilation, *Kids Favorite Songs 2*.

Two other compilations are from Music for Little People: the follow-up to its surprise 2000 hit *Toddler Favorites* is a book-and-audio package called *Toddler Favorites Songbook Vol. I*, due Oct. 16. *Circle Game: Folk Music for Kids*, streeted Sept. 4.

Retro-rockers Sugar Beats issued their first holiday recording, *Sugar Beats Christmas*, Sept. 25.

CD World Focuses On Used Product, Lifestyle Items

BY MATTHEW BENZ

SPRING LAKE, N.J.—To make up some of the ground lost in the new-release price wars with mass merchants and such big-box retailers as Best Buy, Compact Disc World, a 10-store music retail chain based in South Plainfield, N.J., is increasingly shifting its focus to sales of higher-margin used CDs and lifestyle products.

At the company's annual convention—held at the Breakers hotel here Sept. 19-20—president David Lang said that with selling, general, and administrative expenses that total 24.5% to 25% of sales and the era of minimum-advertised-price policies gone, the margins Compact Disc World generates on new releases alone are not enough. He says the retailer will continue to decrease the number of new-CD SKUs to make way for used CDs—which, he says, turn over four to five times a year, almost twice as fast as new CDs—and other products: "More and more, non-music product is becoming important to us. We have to think of ourselves as retailers first and music retailers second."

LANG

In her presentation on the second day of the confab, accessory buyer Nichole Gaibrois said sales of lifestyle products—or "pop culture" items, as Compact Disc World is now calling them—have totaled $761,000 in 2001, up from $695,000 in all of last year. Gaibrois cautions that a number of vendors have called to warn that, because of the Sept. 11 terrorist attacks, shipments could be delayed. Still, she remains confident that product will arrive in time. (Lang says there will be no such delay in music product, because it is shipped by truck.)

On the day of the attacks, Compact Disc World sales were about a third below normal, and stores closed early. But Lang says that the next day sales were up 15% and for that week were down only 5%. Thus, despite forecasts of an economic recession, Lang remains optimistic about the remainder of the year. He says music sales held steady through the most recent recession, from 1990 to 1991, and since the attacks, they have been very strong: on Sept. 18, sales were 22% higher than the same day a year ago.

Lang says Compact Disc World—and its customers—should brace for a fourth quarter full of new releases. The flood, he says, has already begun: during the second week of September, 34 of the retailer's top 60 sellers were new releases. As a result, Lang is adamant that stores maximize space by making way for fourth-quarter releases.

Also, on Oct. 9, Compact Disc World will begin a program that allows customers to come in each Tuesday and trade five used CDs for one of that day's new releases.

Acknowledging that there is a certain "comfort level" for customers in seeing new releases throughout the store, Lang says that Compact Disc World must nevertheless remain focused on used CDs and lifestyle products. Sales of those two product categories, he explains, will help the company maintain "about the same" level of profit in the 2001 fiscal year (which concludes at the end of September), despite a 3.9% decline in total sales and a 10% decline in CD sales.

In all, Lang says, the company will do a little more than $20 million in sales. Used CDs account for about 7% of overall sales, up from 3% last year. The separate category of new CD sales accounts for about 73% of total revenue, down from 77%.

One issue Lang did not discuss at the conference was music on the Internet. The reason? He says, "The sales of CDs over the Internet has plateaued." Free downloads—via Gnutella, Aimster, and other services that have grown popular in the wake of Napster's effective shuttering—are still "nibbling away at our sales. But it is really not a problem we can do much about."

NAME CHANGES COMING

Compact Disc World is in the midst of a rebranding effort in which the chain's name is being shortened from Compact Disc World to CD World. Lang says the rebranding effort began this summer and continues with the changeover of store signage this fall.

In addition, having won a trademark fight with CDWorld.com, Lang says that Compact Disc World is about ready to relaunch the CDWorld.com Web site as its own. He says the new site will feature downloads, as Compact Disc World's current site, ClubCD.com, does now. Compact Disc World is close to choosing a back-end partner for sales of CDs on the site.

"We still are and always will be a music store to our customers," Lang says, "but more and more, they are going to look to our stores to buy pop culture and other forms of entertainment."

Before departing from Spring Lake, Compact Disc World took time to recognize its annual award winners. Sony Music Distribution was named distributor of the year; Tim Comeford of Distribution North America took sales rep of the year honors; and Patti Hausman of Hollywood Records was regional rep of the year. A Special Recognition Award went to Marian Bodgas, advertising coordinator at WEA Corp.

NEWSLINE...

EMusic.com, a unit of Universal Music Group, says that its paying subscriber base has topped 25,000. In an effort to attract more customers, the company is currently offering a free 30-day trial of its MP3 music service—launched in July 2000—which offers unlimited downloads from its artists for a monthly fee and features a collection of more than 180,000 songs and 15,000 complete albums from more than 700 independent labels. Gene Hoffman, CEO of EMusic, says that the company's success in attracting paying subscribers is a "testament to the fact that consumers are willing to pay for music services that offer value and flexibility," as well as a good sign for the potential of the online subscription business. **BRIAN GARRITY**

Reciprocal has cut 65% of its staff, in a move designed to reduce operating expenses. The cuts amount to 70 of the New York City-based digital rights management firm's 115 staffers. "The market for secure digital distribution solutions remains very promising, with enormous dollar value and growth prospects," says Reciprocal president/CEO John Schwarz in a statement. "The demand for our services has been growing 100% annually but still not nearly as quickly as we had anticipated." In addition, Larry Miller is exiting as president of Reciprocal Entertainment (*Billboard Bulletin*, Sept. 24). The New York City-based executive says he expects to announce new plans soon. Miller was a founder of AT&T's a2b music, which merged with Reciprocal in 1999. In April, Reciprocal restructured, consolidating several functions and laying off 29% of its staff. **CAROLYN HORWITZ**

ArtistDirect has let go of 25 employees from its online operations while hiring an equal number to its label, including three promotion executives earlier this month (*Billboard Bulletin*, Sept. 11). Personnel affected include maintenance and support staff for the company's Web site. "We're continuing to build the label and rationalize the online operations," says Heidi Robinson, senior VP of press and media relations. **ERIK GRUENWEDEL**

MTVi's Internet radio users are "avid" online consumers, according to a new study from Arbitron. On average, 41% of MTVi listeners spend more than three hours a day online. More than a quarter (28%) have made more than 10 purchases online in the last year, spending on average a total of $193 online; almost a quarter (23%) spent more than $500. **BRIAN GARRITY**

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In The Works

• Look for Universal Music Group to introduce copy-protected CDs next month. "With the extent of piracy and the extent of CD burning that's going on, we have no choice but to try and further protect our artists and our rights-holders," vice chairman Edgar Bronfman says. BMG Entertainment has taken similar steps (*Billboard Bulletin*, July 31), and Bronfman says he expects other record companies will follow suit.

BRONFMAN

Bronfman declined to say who is providing the copy-protection technology or how it will work, except to note that it will take into account differing laws among countries regarding burning. "Where it is illegal to burn CDs on computers or any other device, this system will make that more difficult, if not impossible."

• Real Networks plans to repurchase up to $50 million, or about 7.7%, of its 161.5 million outstanding shares. As of midyear, the company had $341.2 million in cash.

• CenterSpan Communications has its first licensee for its C-star peer-to-peer technology—E-Shop Enterprises LLC, the owner of the Jewish e-commerce and online community portal JewishStreet.com. E-Shop will use CenterSpan's C-star content delivery network to host and deliver entertainment and educational music and video. The offering is expected to be available by the end of this year. CenterSpan, owner of the Scour file-swapping network, intends to launch its own music-subscription service later this year. As an alternate source of income, the company is also trying to license its infrastructure to third parties under the name C-star. "E-Shop's JewishStreet.com is the first customer to take advantage of the C-star technology," says CenterSpan chairman/CEO Frank Hausmann.

• Rockingale Records, singer/songwriter Carole King's label, has launched the artist's official Web site, CaroleKing.com, in conjunction with the Sept. 25 release of her new album, *Love Makes the World*. A free download of the album's title track is available on the site for a limited time. Also available is an audio stream of the album, which features guest appearances by such artists as Celine Dion, Wynton Marsalis, k.d. lang, and Babyface.

Declarations Of Independents™

by Chris Morris

STARS AND STRIPES FOREVER: As we have seen already, the grave and emotionally needy mood of our country has started to manifest itself in some otherwise utterly impossible to anticipate marketplace phenomena. Declarations of Independents—whose very handle, lest anyone forget, is a patriotic allusion—stumbled across one such case recently.

At the Assn. for Independent Music (AFIM) Convention in Los Angeles back in May, a gentleman named **Al McCree** came up and introduced himself as a regular reader of this column. McCree, a former member of the U.S. Air Force, told us that nine years ago, he started up a label called Altissimo! Recordings in Brentwood, Tenn.

His company's catalog, he said, was made up almost entirely of CDs of choral and instrumental arrangements of patriotic music and military marches, with such titles as *A Patriotic Salute to the Military Family*, *Sousa's Greatest Hits*, and *The Blessings of Liberty*. We told McCree we thought his market niche had to be one of the most unusual we'd ever encountered.

Little did we dream that a course of events would turn McCree's records into things people *had* to have. But a little more than a week after the stunning events of Sept. 11, we got a call from our friend **Mark Mayo**, sales manager at Altissimo! distributor Rock Bottom in Atlanta, who told us McCree's sales were going through the roof.

In his greatest dream, or his worst nightmare, McCree never imagined his music would become an in-demand salve for a wounded nation. But that's what happened.

The label operator says his December 2000 title *A Patriotic Salute to the Military Family* sold between 3,000 and 5,000 units since its release. Now, he says, "I'm going to sell that much in a week."

Altissimo! finds itself in a classic indie-label situation: trying to avoid having an instant and totally unanticipated success drive it into the ground. "From a business standpoint, it's a challenge for us," McCree says. "How much do we manufacture?"

McCree believes that people are being driven to the music he releases by "the same emotion that causes a person to buy an American flag . . . There's that latent underground patriotism that everybody feels, and this is a way of wrapping it around them."

Although the national crisis has obviously become a commercial boon for Altissimo!, McCree—who witnessed the effects of terrorism firsthand when he was stationed in Athens in 1985—wishes it had never happened. He says, "I'd trade my whole business for one of those lives."

FLAG WAVING: "Bummerific" is the wonderful term **Kelly Hogan** uses to describe her new album, *Because It Feel Good*, due Oct. 2 from Chicago's Bloodshot Records.

The Atlanta-bred, Chicago-based singer's 10-track release is a slow-burning, moody, and powerfully affecting collection of numbers about post-romantic stress syndrome. Acts as varied as **Charlie Rich, the Statler Brothers, King Floyd, Randy Newman, Ketty Lester,** and **Smog** are covered.

HOGAN

"That's the kind of subject matter that really speaks to me," Hogan says. (She also notes, somehow appropriately and matter-of-factly, "I just broke up with my man.")

The former **Jody Grind** singer's customarily honeyed voice receives stupendous support by a fine cast of Chicago musicians that includes violinist **Andrew Bird**, his guitarist **Andy Hopkins,** and the invaluable **Sally Timms** and **Neko Case** guitar sideman **Jon Rauhouse.**

"I had complete faith in their musicianship," Hogan says. "We just let the record turn into what it was."

Unlike her most recent albums, which were recorded in her adopted hometown, *Because It Feel Good* was cut (by producer **David Barbe**) back in Hogan's old Georgia stamping grounds. She says her pitch to her musicians went something like this: "How does this sound—Atlanta, two weeks of beautiful spring weather, my mom's home cooking, and whiffle ball?"

Hogan, who expresses satisfaction with her "really personal" album, says she'd love to return to Charlie Rich's music with a full-blown tribute album of the late musician's exceptionally bluesy, soulful tunes: "If I win the lottery, I'll go off and do that."

In November, Hogan will embark on a co-headlining U.S. tour with **Scott Miller.**

Retail Track™

by Ed Christman

CLOSING CHAPTERS: National Record Mart (NRM) creditors are moving to force **Bill Teitelbaum**, NRM chairman and its largest equity owner, out of the company, replacing him with **Michael Catain**, president of Minneapolis-based Universal Capital, a liquidation and consulting firm with finance and retail specialties.

According to label sources and others familiar with the NRM Chapter 11 proceedings, the creditors' main game plan is to sell the chain—preferably in one fell swoop, but if that fails, then in pieces—in an attempt to recapture what they are owed.

In order to ensure that NRM retains as much value as possible, the creditors are pushing for the judge to approve a debtor-in-possession (DIP) loan from Fleet Capital so that the chain can buy product for the all-important holiday selling season. According to sources, the judge presiding over the case, which is being heard in the U.S. Bankrupcty Court in the Western District of Pennsylvania, has postponed making a decision on the DIP loan, as well as the Catain appointment, until Oct. 5.

The creditors' main game plan is to sell the chain—preferably in one fell swoop, but if that fails, then in pieces—in an attempt to recapture what they are owed.

Fleet Capital and an investment unit of Chase Manhattan are secured lenders, as the suppliers of the chain's revolver, from which NRM has drawn down about $25 million. That means that Fleet and Chase would have dibs on the first $25 million that a sale of the NRM assets would bring in, as well as whatever is owed on the DIP. After those two companies are paid, whatever money is left over would be split between the rest of the creditors, including the five majors, which collectively are owed about $16 million; the noteholders, due some $15 million from a private placement issued by the company in April 1998; independent labels and distributors; and landlords.

NRM was forced into Chapter 11 after the five majors filed in June for an involuntary liquidation of the chain, claiming they were owed almost $19 million at the time. That filing was converted into a Chapter 11 proceeding by NRM. The creditors, however, are clearly unwilling to let the chain reorganize, and that's why they have replaced Teitelbaum with Catain. Catain has a long history in the music industry as a liquidator and as an appraiser of inventory for financial institutions. Earlier this year, he was hired as a financial consultant to the now-defunct Pacific Coast One-Stop. At the same time, he served as a financial consultant to NRM, as it searched for a way to avert a Chapter 11 filing.

Catain's main mandate, according to creditors familiar with the Chapter 11 proceedings, would be to resume negotiations with Trans World Entertainment, which apparently has already had conversations about buying NRM. But if those talks fail, Catain would turn to selling off the chain in pieces as other strategic players are said to have expressed interests in certain stores, those sources say.

For his part, Catain says, there are a "million ways to skin a cat," and a liquidation doesn't necessarily have to be the endgame for NRM. He says that if his appointment is approved by the judge, he will work with landlords to see which stores could stay open and work with the vendors to get back in their good graces, so that the chain can buy and return product. He says, "Rents will be renegotiated and it could be a very nice small company."

The pending departure of Teitelbaum likely ends his 15-year participation in the music industry. Teitelbaum bought NRM from the Shapiro brothers in 1986 in a $10 million leveraged buyout. In the early 1990s, he ran into trouble and was almost forced into Chapter 11 proceedings then, but he sidestepped that bullet when he sold 20 stores to WHSmith for about $10 million. In 1996, he took the chain public, and the following year, NRM celebrated its 60th anniversary as a music retailer. Needless to say, Teitelbaum, as well as other stockholders, likely won't see a dime now that the chain appears to be headed, one way or another, for liquidation.

SPEAKING OF LIQUIDATIONS: At the end of August, Pacific Coast One-Stop was liquidated, with California firm Cojan buying the assets, reportedly for $2.5 million. Cojan then sold the inventory, certain racking fixtures, and other warehouse machinery to Super Discount CDs & DVD, a one-stop based in Irvine, Calif., reports the latter company's CEO, **Bruce Ogilvie**.

Circuit City Sees Losses As It Refocuses

BY BRIAN GARRITY

NEW YORK—Consumer electronics giant Circuit City continues to feel the sting from its exit from the home appliance business and its efforts to focus the company on digital products.

In its recently completed fiscal second quarter, the company's superstores posted a loss of $12.5 million, or 6 cents per share, vs. last year's profit of $43.2 million, or 21 cents per share. Prerecorded music numbers were not disclosed.

Rival Best Buy recently posted overall net income of $85 million, or 39 cents per diluted share, up from $77 million, or 36 cents per share, last year.

Through the first six months of the year, Circuit City produced a loss of $22.1 million, or 11 cents, vs. a profit of $89.9 million, or 44 cents, during the same period last year. Superstore sales are down 21% in the first half, falling to $3.92 billion from $4.96 billion last year.

Circuit City chief executive Alan McCollough says the company's exit from the major appliance business a year ago, slumping personal computer sales industrywide, and declining sales of "analog products and older technologies" are primary reasons for the performance decline.

Efforts are ongoing to refocus the chain on digital products. In addition to a new branding campaign via print, TV, and radio advertising, Circuit City is in the midst of remodeling/redesigning the bulk of its stores.

During this year's second quarter, Circuit City remodeled 23 stores, opened four stores, and relocated two stores. The company is testing

CIRCUIT CITY.

two different remodel formats: A more extensive approach is being conducted in 10 stores in the Chicago market and two stores in Virginia, and a second, less costly version is being tested in 12 stores in the Washington, D.C., and Baltimore markets. The majority of the remodeling activities were completed by the end of the quarter.

STEPPING UP KIOSKS

Meanwhile, the company is making moves to step up its in-store customer education with the rollout of broadband kiosks in all its locations.

The company says it is seeing favorable sales in new and expanded categories, such as digital imaging, video games, video software, and personal computer software, accessories, and peripherals, which were added in the former appliance space.

Still, the company remains cautious about its financial projections for the rest of the year. "Although we believe we are making progress across a number of fronts, we remain conservative in our outlook for the balance of the year," McCollough said in a statement. "While we believe that continued consumer interest in digital advances, combined with the introduction of new computing technologies and new gaming platforms, will spur sales in select categories, the uncertain economic and industry climate is likely to remain a factor in our overall performance."

Circuit City reports that sales at its stores weakened immediately following the Sept. 11 terrorist attacks in New York City and Washington, D.C., but that performance rebounded by the following weekend, and month-to-date results were consistent with the trends through Sept. 10.

McCollough stated, "We currently have no new trends on which to base any changes in earnings expectations."

Best Buy likewise echoed that it is uncertain how consumers will react to the terrorist incidents in the long term. The company anticipates that comparable-store sales for the current quarter will be flat to 2% higher.

Despite Delays, Digital Music Services Forge Ahead

BY BRIAN GARRITY

NEW YORK—While the major labels' digital music subscription offerings may not be coming together as quickly as was originally anticipated, representatives of both

Pressplay and MusicNet say the services are still on target to launch before the end of the year.

Consumer rollout of the MusicNet service from Warner Music Group, BMG Entertainment, EMI Recorded Music, and Real Networks is expected in late October.

In the meantime, the company announced Sept. 26 that it has completed the development of the core technology platform that all licensees will use and is in the process of turning it over to distribution partners AOL and Real Networks.

Sony Music and Universal Music Group's Pressplay has already missed the launch date target of the first two weeks of September that was announced by Vivendi Universal vice chairman Edgar Bronfman Jr. during the July Plug.In conference. A Pressplay spokeswoman says it now intends to launch the venture later this fall.

Holding up the release of both services is an agreement granting them publishing rights. The Recording Industry Assn. of America and publishers' licensing body the Harry Fox Agency are said to have a tentative deal in place, although no official announcement has been made yet (see story, page 8).

MUSICNET PREVIEW

Prior to commercial launch, MusicNet is previewing the core technology for a group of 500 journalists, analysts, and music industry executives under a 30-day trial that begins Oct. 5.

The trial will involve 25,000 tracks. At commercial launch, the company expects to have more than 100,000 tracks available.

As expected, MusicNet will act as a wholesaler to its licensees, meaning that AOL and Real will set the subscription price for consumers and be responsible for any additional features and/or services offered to consumers.

MusicNet says a possible pricing model will offer consumers a total of 50 tracks in the form of downloads or on-demand streams—or a mix of both—for $9.95 per month. New material and catalog will be available, and consumers will be able to download entire albums or cherry pick selected tracks in any combination that meets the total number of songs offered under a download subscription tier.

As previously disclosed, it will not initially be possible to transfer tracks to a device or burn them onto a CD. Instead, they will be tethered to the user's computer. MusicNet will not be available to Apple computer users at launch.

Digital rights management for the service will be provided by the Real Networks RealSystem Media Commerce Suite.

MusicNet says the infrastructure also includes proprietary security features, peer-to-peer file sharing, extensive reporting capabilities for features such as e-commerce, account and copyright management, customer service support, and advanced search functionality.

"This is just the first step in what will be a long-term business opportunity for MusicNet," Richard Wolpert, strategic advisor to MusicNet, said in a statement. "We are in this business for the long run, and we see this as a marathon, not a sprint."

THE REAL NETWORKS OFFERING

Meanwhile, Real announced Sept. 24 that it plans to launch its version of the MusicNet subscription service within 60 days.

The music subscription offering, which will be known as RealOne Music, will cost about $10 per month for the basic tier.

However, Erik Flannigan, VP of music services and programming at Real Networks, says that the company plans to experiment with pricing and packages for its music subscription offering.

"There could be a lower price offer than [$9.99]," he says. "We're very committed to getting subs and really driving sub numbers, and we think it may take a lower price point. It could net out at nine bucks, but there could be a lower price offering."

Additional streamed media content will be available as part of the RealOne service—an expanded version of the current GoldPass subscription offering—which features programming from the likes of Major League Baseball and the TV series *Big Brother 2*.

Subscribers will make a choice between a pure music service or one that combines MusicNet content with other offerings.

"We'll offer a suite of services around the brand RealOne Music," Flannigan says. "There may be a standalone, a sort of MusicNet-only with no other services and no other benefits that could go by another name."

In preparation for the rollout of its subscription offering, Real is merging its signature software products—music-collection manager Real Jukebox and media player Real Player—into a single offering that will be the organization and playback mechanism for music offered throughout the service.

The new software product, to be known as the RealOne Player, will feature a combined media player/jukebox application and a browser for surfing the Web. The player will support Real's digital media formats as well as those

of others, including rival Microsoft.

A test version of the new software is available for download now at Real's Web site; a final version, featuring premium content, is set for release within two months.

Real says that more than 150 content providers and technology partners are supporting the RealOne platform, including ARTISTdirect, Bertelsmann, EMI, MTV Europe, Universal Music Group, and Wind-up Records.

TRAFFIC TICKER

Top Overall Sites

Traffic In August

TOTAL VISITORS (in 000s)

1. amazon.com	14,544
2. real.com	6,507
3. columbiahouse.com	4,659
4. napster.com	4,615
5. windowsmedia.com	4,539
6. half.com	3,793
7. barnesandnoble.com	3,148
8. mtv.com	2,911
9. cdnow.com	2,716
10. bmgmusicservice.com	2,153
11. walmart.com	1,981
12. audiogalaxy.com	1,947
13. rollingstone.com	1,803
14. bestbuy.com	1,777
15. getmusic.com	1,724

AVERAGE MINUTES PER VISITOR PER MONTH

1. audiogalaxy.com	44:39
2. half.com	21:44
3. mtv.com	18:38
4. bmgmusicservice.com	18:01
5. kazaa.com	16:01
6. amazon.com	15:00
7. bestbuy.com	14:25
8. cdnow.com	13:09
9. barnesandnoble.com	11:20
10. napster.com	08:29
11. lyrics.com	08:23
12. columbiahouse.com	08:11
13. bluelight.com	07:35
14. getmusic.com	07:10
15. real.com	06:58

Nielsen//NetRatings

Source: Nielsen//NetRatings, August 2001. Sites categorized by Billboard. Data is based on audience measurement of more than 62,000 U.S. panelists who have home Internet access.

Sites+ Sounds™

by Brian Garrity

MORE PLAYER DEBATES: Real Networks' plan to merge its player and jukebox products into a single offering and phase out the two existing stand-alone applications (see story, this page) has set off yet another round of sniping between Real and competitors Microsoft and MusicMatch regarding who is the top dog in digital-music software.

In advance of Real's announcement, both Microsoft and MusicMatch began circulating numbers, each of them claiming dominance with their respective products.

Microsoft claims its Windows Media Player software is "now the fastest-growing and most popular media player among U.S. Internet users both at home and at work," citing Jupiter Media Metrix "soft-usage" data from July.

Between July 2000 and July 2001, Jupiter Media Metrix reports Windows Media Player grew by nearly 7 million home users and nearly 4 million work users. Combined usage now totals 35.4 million. Over the same period, RealPlayer usage declined by 1.4 million users on a combined basis over the same period. Its home and work numbers now total 34.6 million.

Meanwhile, on the jukebox side, MusicMatch argues that RealNetworks' decision to embrace a single-player strategy clearly "indicates a loss of focus on music and the music consumer and a renewed interest in 'all-purpose' digital media," which it is viewing as an opportunity to capture a larger share of the dedicated digital-music market.

The company also released a study from NPD Intelect (formerly PC Data) that indicates its retail-distributed software, MusicMatch Jukebox Deluxe, was the most popular music software title sold by U.S. merchants during the first half of 2001. MusicMatch's software accounted for 14.5% of all retail music software titles sold in the U.S. between January and June, up from 6% during the same period in 2000, the study says.

But Jupiter Media Metrix senior analyst **Aram Sinnreich** cautions that numbers alone don't say too much about the competitive landscape.

"Quibbling about the penetration of player software moves us away from the real issues, which are: What philosophy of digital music are consumers buying into? And who is best-equipped to deliver on that philosophy as a whole?"

Sinnreich adds that the move by Real marks the first of what likely will be many efforts by software developers to integrate their various products.

"Now that we're moving toward a world where all these music functionalities are going to be integrated at the service level, it makes sense to integrate them at the software level as well. Consumers are going to want to have one way to manage all their music relationships. It's intelligent of Real Networks to tie this to the launch of their branded MusicNet service."

MARKETING MACY: Epic Records is orchestrating a heavy online marketing push behind the recently released **Macy Gray** album, *The Id*, by teaming with a number of Internet commerce and distribution partners to help promote it.

BestBuy.com and AOL are both offering exclusive downloads. BestBuy has the unreleased track "Better Where You Are," which times out after 60 days, along with exclusive interview footage for consumers who buy the album through its site. Meanwhile, AOL members get the track "Harry" and can enter a contest to be a roadie on Gray's upcoming North American tour and win a PlayStation 2 gaming system.

MTV.com is sponsoring a contest for a trip to see Gray on tour and meet her. And VH1 offered full streaming access to the album prior to its release to consumers who pre-ordered through the site's Hear Music First feature.

Elsewhere, TheBritBeat.com and GetMusic.com are featuring streaming album-track clips, videos, and contests to win electronics and Gray CDs. Epic has been teasing the album since July at AccessYourId.com, with archived full-length streams of album tracks, the video for the single "Sweet Baby," and a promotional e-card with a puzzle game. In conjunction with the release of the album, the label recently launched a MacyGray.com supersite that incorporates elements of AccessYourId.com and features track-by-track commentary from Gray.

Picture This™

by Eileen Fitzpatrick

'ALMOST' HERE: A no-frills version of *Almost Famous* was rushed out on DVD-Video in March to take advantage of the movie's Academy Award nominations. Now a deluxe DVD-V of the movie—based on director **Cameron Crowe's** experience as a teenage writer for *Rolling Stone*, touring with such bands as **the Allman Brothers** and **Led Zeppelin**—is due Dec. 4 from DreamWorks Home Entertainment. The two-disc set, with five hours of additional material—is billed as the *Untitled* and priced at $26.95.

Crowe, who picked up a best screenplay Oscar for the film, has spent more than six months preparing the DVD. In between, he's directed the upcoming film *Vanilla Sky* starring **Tom Cruise** and **Penélope Cruz**, which contributed in part to the delay of the special-edition *Almost Famous* DVD.

Based on the material packed on the discs, fans won't mind the wait. In addition to the version that was released in theaters, Crowe has put together an extended "untitled" version with deleted scenes and commentary.

The DVD also features several behind-the-scenes performances of the fictional band Stillwater. Other Stillwater bonus material includes rehearsal footage, a behind-the-scenes documentary, and the entire Cleveland concert which was featured briefly in the film. A 24-minute CD, exclusively available with the DVD, also has never-before-heard tracks from the band.

Crowe's wife, **Heart's Nancy Wilson**, has also penned some original tunes for the DVD's navigation menus.

Although fans have had to wait for the director's cut, *Almost Famous* has found much of its audience on DVD. The critically acclaimed film struggled at the box office but debuted at No. 2 on VideoScan's DVD sales chart and remained in the top 100 until July. Its core audience will likely keep this new version on the charts for another healthy run.

DINOMITE: *Jurassic Park III* didn't have the box-office bite of its prequels, but Universal Studios Home Video is pulling out all the stops for its DVD/VHS release. The title will be released Dec. 11 as a collectors' edition priced at $26.98. The VHS version is priced at $22.98. The *JP3* DVD will also be included in a *Jurassic Park Trilogy Collection* priced at $75.98. The collection will contain the first two films in the franchise and a fourth disc with extended bonus material.

The bonus disc features a tour of **Stan Winston's** studio, which created the frightening dinosaur models used in the films. A visit to a Montana dinosaur dig site narrated by a paleontologist, a making-of documentary, and an extensive look at the film's special effects are other extras in the collectors' edition.

While many studios have begun pricing most films for rental on VHS with DVD supporting the sell-through market, Universal president **Craig Kornblau** says a VHS sell-through release was never in doubt for *JP3*: "We went to a screening of the film, and based on the audience reaction, we decided it would absolutely be a sell-through title on VHS." The two previous *Jurassic Park* films have generated more than $1.8 billion at the box office and more than $2.5 billion in retail sales, according to Universal.

DVD marketing elements include a "buy one get one free" offer, which

KORNBLAU

gives consumers who purchase the *JP3* DVD before Dec. 31 a free title by mail. Consumers can pick from 16 titles, including *The Hurricane Collectors' Edition*, *EdTV Collectors' Edition*, *October Sky*, and *Primary Colors*.

PLAY BALL: Baseball fans will get a chance to meet and play with legends of the game through a fantasy sweepstakes sponsored by HBO Home Video.

To promote the Sept. 21 release of *61**, which chronicles the 1961 home-run race between New York Yankees **Mickey Mantle** and **Roger Maris**, HBO has put together the Heroes in Pinstripes Fantasy Camp Sweepstakes. The winner will be awarded a trip for two to a baseball camp where they will train and play a complete game with stars from the Mantle/Maris era. The winner will also receive a custom-fit Yankees uniform.

Consumers can enter the contest via forms found in each VHS/DVD copy of the title, as well as those in the Sept. 21 issue of *Entertainment Weekly*. Online entries can also be submitted on AOL.com.

Fall Video Release Strategies Revised

BY EILEEN FITZPATRICK

LOS ANGELES—In the weeks following the Sept. 11 terrorist attacks on New York City and Washington, D.C., it's not business as usual for the video industry, but studios are moving ahead with the fourth-quarter release schedule largely intact. Still, how some of these titles will be launched and promoted is changing as a result of the tragedy.

For instance, Miramax Home Entertainment was forced to reschedule its TV advertising campaign for the Sept. 18 release of the family adventure *Spy Kids*. Pre-street date ads for the title were scheduled to run the week of Sept. 9 but were pre-empted when round-the-clock coverage of the attacks began Sept. 11.

"We took all the spots and loaded them into the week of Sept. 16," says Miramax executive VP Kevin Kasha. "We'll have a better idea how they worked by the end of September, but under the circumstances, we're very pleased with the title's performance."

But consumer awareness of the video's availability suffered, according to Best Buy senior VP of entertainment enterprises Joe Pagano. During its first week of release, Pagano says, *Spy Kids* sold below forecast at the chain. "There's no question that the horrific events rocked everyone's world," he says. "But the events of the last 15 days are not predictive of what the next 30 days are going to be like."

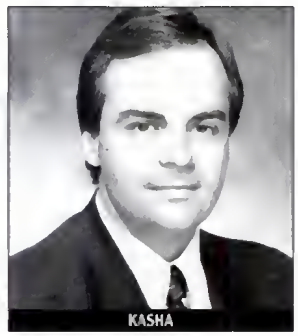
While Miramax was forced to revamp advertising plans for *Spy Kids*, Columbia TriStar Home Entertainment delayed the Sept. 25 VHS release of *A Knight's Tale* to remove a trailer for the upcoming theatrical film *Spider-Man*. The trailer, depicting a scene that is not in the film, shows the superhero spinning a web between the twin towers of the former World Trade Center. After the trailer was removed, the tape version of *A Knight's Tale* arrived in stores Sept. 28. The DVD-Video of *A Knight's Tale* was not affected and went to stores as scheduled.

MARKETING ALTERATIONS

Nearly every company is carefully looking over publicity and advertising materials to remove anything that might appear insensitive to the tragedy. Besides Columbia, no other major studio contacted by *Billboard* has changed their marketing materials.

Additionally, indie studio Artisan says it won't change marketing plans for the direct-to-video title *Ticker*, an action film about terrorists, starring Steven Segal. "We're positioning it as a Steven Segal action film, and it remains on our schedule," says Artisan president of sales and marketing Jeff Fink. *Ticker* will be released on DVD and VHS Nov. 13.

While release dates aren't affected, events heralding titles' arrivals at retail have been severely altered. Buena Vista Home Entertainment abruptly canceled a Sept. 29 event at the El Capitan Theater in Hollywood to celebrate the Oct. 9 DVD release of *Snow White and the Seven Dwarfs*. Buena Vista publicity manager Jennifer Lang says, "We're not rescheduling it and will rely on our press relationships to get the coverage lost from this event."



KASHA

MGM Home Entertainment also canceled an event slated for Tuesday (2) to celebrate the 30th anniversary, special-edition DVD release of *Fiddler on the Roof*. The event would have gathered 30 fiddlers at the popular Beverly Hills, Calif., deli Nate & Al's. "With the lack of soft news coverage, it's not worth making a big fanfare," says MGM VP of publicity Steve Wegner. "Besides, we just thought it was inappropriate."

Artisan Home Entertainment canceled a premiere event for *Barbie in the Nutcracker*, which had been scheduled for Sept. 29. The direct-to-video title arrives in stores Tuesday (2). "To pull in celebrities to attend the event would have been difficult, since no one wants to be out in public these days," says a company representative. "Without celebrities, major news outlets just won't cover the event."

Other companies are moving ahead with events to usher in blockbuster fourth-quarter releases. Universal Studios Home Video will go ahead with a Tuesday (2) street date event for *Mummy Returns*. The studio, however, did postpone an event for the horror compilation *Boogeymen*. The *Boogeymen* event was moved from Sept. 20 to Sept. 28, and the location was changed from a Hollywood graveyard to an alleged authentic haunted house in the Silver Lake area of Los Angeles. The title is in stores Tuesday (2).

"We have not changed any other marketing plans for big event titles, because these are fantasy titles," says Universal Studios Home Video president Craig Kornblau. "These are titles people want to have to escape."

AT THE CHECKOUT COUNTER

As expected, consumers are indeed looking to their local video stores for counter-programming. According to weekly rental information from VidTrac, consumer spending on VHS and DVD rentals for the week that ended Sept. 16 was up 29.7%, compared with the same week a year ago. The figure was also 2.2% higher than the previous week. The Video Software Dealers Assn., which compiles VidTrac stats, says under normal conditions, rentals trend downward in September because of kids heading back to school.

While some dealers reported increased activity on such titles as *Die Hard* and *Under Siege*, Blockbuster Entertainment says new releases were the chain's best renters. "Overall, we're seeing an increase in traffic because people want to stay home," Blockbuster spokeswoman Elizabeth Greene says. "We've seen a little more activity on distraction movies like *Meet the Parents* or uplifting films like *Remember the Titans*.

In related DVD news, the DVD Entertainment Group has rescheduled its DVD Conference USA from Oct. 9 in San Francisco to Dec. 5 in Los Angeles.

'Kane' at 60. Pictured, from left, American Film Institute chairman/CEO Jean Firstenberg, *Citizen Kane* editor Robert Wise, and Orson Welles' biographer/director Peter Bogdanovich trade stories about the legendary film and its star/director at a special screening Sept. 20 at the El Capitan Theater in Hollywood. The event, which re-created the atmosphere of the 1941 premiere of *Citizen Kane* at the theater, was held to celebrate the film's Sept. 25 DVD debut from Warner Home Video. To acknowledge the World Trade Center and Pentagon terrorist attacks, soprano Heather Henderson led the audience in singing "America the Beautiful." Guests could also make contributions to the American Red Cross at the event.

OCTOBER 6 2001 Billboard® Top VHS Sales™

Compiled from a national sample of retail store and rackjobber reports collected, compiled, and provided by VideoScan.

THIS WEEK	LAST WEEK	WKS. ON CHT	TITLE / Label/Distributing Label & Number	PRINCIPAL PERFORMERS	YEAR OF RELEASE	RATING	PRICE
			NUMBER 1 (2 Weeks At Number 1)				
1	1	3	**WILLY WONKA & THE CHOCOLATE FACTORY: 30TH ANNIVERSARY EDITION** Warner Family Entertainment/Warner Home Video 16881	Gene Wilder	1971	G	19.98
2	2	3	**SEE SPOT RUN** Warner Family Entertainment/Warner Home Video 21370	David Arquette	2001	PG	22.96
3	3	4	**POKEMON 3 - THE MOVIE** Warner Home Video 21254	Ikue Otani, Veronica Taylor	2001	G	22.99
4	4	6	**RECESS: SCHOOL'S OUT** Walt Disney Home Video/Buena Vista Home Entertainment 12737	Animated	2001	G	24.99
5	5	2	**MEN OF HONOR** FoxVideo 2000994	Robert De Niro, Cuba Gooding, Jr.	2000	R	14.98
6	NEW		**61*** HBO Home Video/Warner Home Video 91782	Barry Pepper, Thomas Jane	2001	NR	14.95
7	7	4	**SCOOBY DOO: SPOOKIEST TALES** Turner Home Entertainment/Warner Home Video 1759	Scooby Doo	2001	NR	14.95
8	6	3	**BARNEY: LET'S GO TO THE ZOO** Barney Home Video/Lyrick Studios 2035	Barney	2001	NR	14.95
9	8	2	**SPACE COWBOYS** Warner Home Video 21000	Clint Eastwood, Tommy Lee Jones	2000	PG-13	19.98
10	10	2	**BLUE'S CLUES: CAGE BLUE** Nickelodeon Video/Paramount Home Video 870033	Not Listed	2001	NR	9.95
11	9	3	**FINDING FORRESTER** Columbia TriStar Home Video	Sean Connery, Robert Brown	2000	PG-13	14.95
12	14	9	**THE BOOK OF POOH: STORIES FROM THE HEART** Walt Disney Home Video/Buena Vista Home Entertainment 23477	Animated	2001	G	24.99
13	16	14	**COYOTE UGLY** Touchstone Home Video/Buena Vista Home Entertainment 21796	Piper Perabo, Adam Garcia	2000	PG-13	14.99
14	12	12	**BRING IT ON** Universal Studios Home Video 87173	Kirsten Dunst	2000	PG-13	14.98
15	13	13	**THE PATRIOT** Columbia TriStar Home Video 05702	Mel Gibson	2000	R	14.95
16	17	2	**LITTLE NICKY** New Line Home Video/Warner Home Video 5321	Adam Sandler	2000	PG-13	14.95
17	11	6	**RUGRATS: ALL GROWED UP** Nickelodeon Video/Paramount Home Video 820413	Animated	2001	NR	12.95
18	NEW		**ELMO'S WORLD: WILD WILD WEST** Sony Wonder 54073	Sesame Street Muppets	2001	NR	12.98
19	18	36	**SAVING PRIVATE RYAN** DreamWorks Home Entertainment 84881	Tom Hanks, Matt Damon	1998	R	14.99
20	27	3	**BILLY ELLIOT** Universal Studios Home Video 08853	Jamie Bell, Julie Walters	2000	R	14.98
21	19	21	**THE EMPEROR'S NEW GROOVE** Walt Disney Home Video/Buena Vista Home Entertainment 21638	Animated	2000	G	26.99
22	15	10	**SHIRLEY TEMPLE GIFT SET** FoxVideo 2000342	Shirley Temple	2001	NR	39.98
23	28	3	**ALMOST FAMOUS** DreamWorks Home Entertainment 87817	Billy Crudup, Kate Hudson	2000	R	14.99
24	24	3	**BLUE'S CLUES: ABC'S AND 123'S** Nickelodeon Video/Paramount Home Video 820743	Not Listed	1998	NR	9.95
25	21	6	**LAKE PLACID** FoxVideo 2000001	Bill Pullman, Bridget Fonda	2000	R	14.98
26	25	3	**DRAGONBALL Z: BATTLE ROYAL (EDITED)** FUNimation 296	Animated	2001	NR	14.95
27	RE-ENTRY		**IT'S THE GREAT PUMPKIN, CHARLIE BROWN** Paramount Home Video 1553703	Animated	1994	NR	12.95
28	23	3	**DRAGONBALL Z: DESCENT (EDITED)** FUNimation 294	Animated	2001	NR	14.95
29	31	2	**BEDAZZLED** FoxVideo 2000999	Brendan Fraser, Elizabeth Hurley	2000	PG-13	14.98
30	34	14	**THE QUEENS OF COMEDY** Paramount Home Video 880483	Miss Laura Hayes, Adele Givens	2000	R	14.95
31	26	27	**STUART LITTLE** Columbia TriStar Home Video 05015	Geena Davis, Michael J. Fox	1999	PG	14.95
32	NEW		**BOUNCE** Miramax Home Entertainment/Buena Vista Home Entertainment 23144	Ben Affleck, Gwyneth Paltrow	2000	PG-13	14.99
33	NEW		**A SPOOKIE OOKIE HALLOWEEN** Walt Disney Home Video/Buena Vista Home Entertainment 27942	Rolie Polie Olie	2001	NR	12.99
34	NEW		**THE NEW ADVENTURES OF CASPER: SPOOKING BEE/PAWS** Universal Studios Home Video 82932	Animated	2001	NR	9.98
35	NEW		**DORA THE EXPLORER: TO THE RESCUE** Nickelodeon Video/Paramount Home Video 870443	Dora The Explorer	2001	NR	12.95
36	38	23	**RUSH HOUR** New Line Home Video/Warner Home Video 4897	Jackie Chan, Chris Tucker	1998	R	14.95
37	35	2	**THE 6TH DAY** Columbia TriStar Home Video 04961	Arnold Schwarzenegger	2000	PG-13	14.95
38	RE-ENTRY		**OFFICE SPACE** FoxVideo 14244	Ron Livingston, Jennifer Aniston	1999	R	9.98
39	RE-ENTRY		**LOVE & BASKETBALL** New Line Home Video/Warner Home Video 5063	Omar Epps, Sanaa Lathan	2000	PG-13	14.95
40	30	3	**THE LEGEND OF BAGGER VANCE** DreamWorks Home Entertainment 86396	Matt Damon, Will Smith	2000	PG-13	14.99

● RIAA gold cert. for sales of 50,000 units or $1 million in sales at suggested retail ▲ RIAA platinum cert. for sales of 100,000 units or $2 million in sales at suggested retail
◆ IFPMA gold certification for a minimum of 125,000 units or a dollar volume of $9 million at retail for theatrically released programs, or of at least 25,000 units and $1 million at suggested retail for nontheatrical titles. IFPMA platinum certification for a minimum sale of 250,000 units or a dollar volume of $18 million at retail for theatrically released programs, and of at least, 50,000 units and $2 million at suggested retail for nontheatrical titles. © 2001, Billboard/BPI Communications.

OCTOBER 6 2001 Billboard® Top DVD Sales™

Compiled from a national sample of retail store and rackjobber reports collected, compiled, and provided by VideoScan.

THIS WEEK	LAST WEEK	WKS. ON	TITLE / Label/Distributing Label & Number	PRINCIPAL PERFORMERS	RATING	PRICE
			NUMBER 1 (1 Week At Number 1)			
1	NEW		**Blow** New Line Home Video/Warner Home Video 5384	Johnny Depp, Penelope Cruz	R	26.98
2	1	3	**Exit Wounds** Warner Home Video 21909	Steven Seagal, DMX	R	24.98
3	2	4	**Hannibal** MGM Home Entertainment 1001371	Anthony Hopkins, Julianne Moore	R	29.98
4	3	2	**Memento** Columbia TriStar Home Video 90888	Guy Pearce, Joe Pantoliano	R	24.95
5	NEW		**61*** HBO Home Video/Warner Home Video 91782	Barry Pepper, Thomas Jane	NR	19.98
6	4	3	**Forrest Gump (Special Edition)** Paramount Home Video 14444	Tom Hanks	PG-13	29.99
7	5	3	**Willy Wonka & The Chocolate Factory: 30th Anniversary Edition** Warner Family Entertainment/Warner Home Video 16881	Gene Wilder	G	24.98
8	9	5	**15 Minutes** New Line Home Video/Warner Home Video 5788	Robert De Niro, Edward Burns	R	26.98
9	7	5	**Enemy At The Gates** Paramount Home Video 338624	Jude Law, Joseph Fiennes	R	29.98
10	8	4	**The Goonies** Warner Home Video 11424	Sean Astin, Josh Brolin	PG	24.98
11	11	15	**Crouching Tiger, Hidden Dragon** Columbia TriStar Home Video 05893	Chow Yun-Fat, Michelle Yeoh	PG-13	27.96
12	6	3	**Joe Dirt** Columbia TriStar Home Video 80187	David Spade	PG-13	24.95
13	NEW		**The Lord Of The Rings** Warner Home Video 31408	Animated	PG	19.98
14	16	6	**Chocolat** Miramax Home Entertainment/Buena Vista Home Entertainment 21682	Juliette Binoche, Johnny Depp	PG-13	29.99
15	18	9	**The Family Man** Universal Studios Home Video 20941	Nicolas Cage	PG-13	26.98
16	15	6	**The Mexican** DreamWorks Home Entertainment 87822	Julia Roberts, Brad Pitt	R	26.99
17	12	4	**The Silence Of The Lambs (Widescreen)** MGM Home Entertainment 1002231	Jodie Foster, Anthony Hopkins	R	24.98
18	10	3	**Speceballs** MGM Home Entertainment 908108	Mel Brooks, John Candy	PG	14.95
19	24	100	**The Matrix** Warner Home Video 17737	Keanu Reeves, Laurence Fishburne	R	24.98
20	19	3	**See Spot Run** Warner Family Entertainment/Warner Home Video 21250	David Arquette	PG	24.98
21	17	32	**Rush Hour** New Line Home Video/Warner Home Video 4717	Jackie Chan, Chris Tucker	PG-13	19.98
22	22	6	**3000 Miles To Graceland** Warner Home Video 21188	Kevin Costner, Kurt Russell	R	19.98
23	23	14	**O Brother, Where Art Thou?** Touchstone Home Video/Buena Vista Home Entertainment 21654	George Clooney	PG-13	29.99
24	20	14	**Cast Away** FoxVideo 2001751	Tom Hanks, Helen Hunt	PG	29.98
25	25	7	**The Brothers** Columbia TriStar Home Video 80294	Morris Chestnut, D.L. Hughley	R	24.95

OCTOBER 6 2001 Billboard® Top Video Rentals™

Top Video Rentals is based on transactional data, provided by the Video Software Dealers Assn., from more than 12,000 video rental stores.

THIS WEEK	LAST WEEK	WKS. ON	TITLE / Label/Distributing Label & Number	PRINCIPAL PERFORMERS	RATING
			NUMBER 1 (1 Week At Number 1)		
1	NEW		**Blow** New Line Home Video/Warner Home Video 3125	Johnny Depp, Penelope Cruz	R
2	1	3	**Exit Wounds** Warner Home Video 21909	Steven Seagal, DMX	R
3	NEW		**The Tailor Of Panama** Columbia TriStar Home Video 05716	Pierce Brosnan, Geoffrey Rush	R
4	2	4	**Hannibal** MGM Home Entertainment 1002310	Anthony Hopkins, Julianne Moore	R
5	3	2	**Memento** Columbia TriStar Home Video 88616	Guy Pearce, Joe Pantoliano	R
6	4	3	**Joe Dirt** Columbia TriStar Home Video 05705	David Spade	PG-13
7	7	9	**The Family Man** Universal Studios Home Video 40620	Nicolas Cage	PG-13
8	6	6	**The Mexican** DreamWorks Home Entertainment 87821	Julia Roberts, Brad Pitt	R
9	5	5	**15 Minutes** New Line Home Video/Warner Home Video 1342	Robert De Niro, Edward Burns	R
10	9	6	**Chocolat** Miramax Home Entertainment/Buena Vista Home Entertainment 21782	Juliette Binoche, Johnny Depp	PG-13
11	8	5	**Enemy At The Gates** Paramount Home Video 338673	Jude Law, Joseph Fiennes	R
12	11	14	**O Brother, Where Art Thou?** Touchstone Home Video/Buena Vista Home Entertainment 21694	George Clooney	PG-13
13	14	11	**The Wedding Planner** Columbia TriStar Home Video 05718	Jennifer Lopez, Matthew McConaughey	PG-13
14	10	3	**See Spot Run** Warner Family Entertainment/Warner Home Video 21250	David Arquette	PG
15	16	10	**Down To Earth** Paramount Home Video 337788	Chris Rock	PG
16	13	12	**Unbreakable** Touchstone Home Video/Buena Vista Home Entertainment 40309	Bruce Willis, Samuel L. Jackson	PG-13
17	12	6	**3000 Miles To Graceland** Warner Home Video 21188	Kevin Costner, Kurt Russell	R
18	15	14	**Cast Away** FoxVideo 2001751	Tom Hanks, Helen Hunt	PG
19	17	12	**Save The Last Dance** Paramount Home Video 334563	Julia Stiles	PG-13
20	RE-ENTRY		**Double Take** Touchstone Home Video/Buena Vista Home Entertainment 87588	Eddie Griffin, Orlando Jones	PG-13

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OCTOBER 6 2001 Billboard — Top Kid Video™

THIS WEEK	LAST WEEK	WEEKS ON	TITLE Label/Distributing Label & Number	YEAR OF RELEASE	PRICE
			NUMBER 1 2 Weeks At Number 1		
1	2	4	**SCOOBY DOO: SPOOKIEST TALES** Turner Home Entertainment/Warner Home Video 1758	2001	14.95
2	1	3	**BARNEY: LET'S GO TO THE ZOO** Barney Home Video/Lyrick Studios 2835	2001	14.95
3	3	2	**BLUE'S CLUES: CAFE BLUE** Nickelodeon Video/Paramount Home Video 874933	2001	9.95
4	5	9	**THE BOOK OF POOH: STORIES FROM THE HEART** Walt Disney Home Video/Buena Vista Home Entertainment 22477	2001	24.99
5	4	6	**RUGRATS: ALL GROWED UP** Nickelodeon Video/Paramount Home Video 838613	2001	12.95
6	6	55	**BLUE'S CLUES: ABC'S AND 123'S** Nickelodeon Video/Paramount Home Video 826763	1998	9.95
7	RE-ENTRY		**IT'S THE GREAT PUMPKIN, CHARLIE BROWN** Paramount Home Video 153703	1994	12.95
8	NEW		**A SPOOKIE OOKIE HALLOWEEN** Walt Disney Home Video/Buena Vista Home Entertainment 22942	2001	12.99
9	NEW		**THE NEW ADVENTURES OF CASPER: SPOOKING BEE/PAWS** Universal Studios Home Video 82932	2001	9.98
10	10	4	**DORA THE EXPLORER: TO THE RESCUE** Nickelodeon Video/Paramount Home Video 874643	2001	12.95
11	7	6	**BOB THE BUILDER: PETS IN A PICKLE** Lyrick Studios 24102	2001	14.99
12	23	15	**DORA THE EXPLORER: WISH ON A STAR** Nickelodeon Video/Paramount Home Video 874673	2001	12.95
13	8	6	**THE LITTLE BEAR MOVIE** Paramount Home Video 061513	2001	24.95
14	18	17	**BOB THE BUILDER TO THE RESCUE!** Lyrick Studios 24108	2001	14.99
15	12	2	**POWER RANGERS TIME FORCE 2-THE QUANTUM RANGER** FoxVideo 20014858	2001	14.98
16	14	17	**BOB THE BUILDER: CAN WE FIX IT?** Lyrick Studios 24101	2001	14.99
17	21	15	**BARNEY'S HALLOWEEN PARTY** Barney Home Video/The Lyons Group 2004	1998	14.95
18	RE-ENTRY		**WINNIE THE POOH: BOO TO YOU TOO** Walt Disney Home Video/Buena Vista Home Entertainment 22940	1997	14.99
19	9	11	**POWER RANGERS: IN 3-D** FoxVideo 20014848	2001	14.98
20	19	5	**BABY MOZART** Artisan Home Entertainment 66802	2001	14.98
21	11	8	**THOMAS THE TANK ENGINE: THE BEST OF PERCY WITH TOY** Anchor Bay Entertainment 1253	2001	14.98
22	22	41	**SCOOBY DOO'S GREATEST MYSTERIES** Cartoon Network Video/Warner Home Video 16867	1999	14.95
23	RE-ENTRY		**CLIFFORD'S SCHOOLHOUSE** Artisan Home Entertainment 12052	2001	12.98
24	16	16	**ELMO'S WORLD: BIRTHDAYS, GAMES, & MORE** Sony Wonder 54017	2000	9.98
25	RE-ENTRY		**LADY AND THE TRAMP II: SCAMP'S ADVENTURE** Walt Disney Home Video/Buena Vista Home Entertainment 21278	2001	26.99

OCTOBER 6 2001 Billboard — Recreational Sports™

THIS WEEK	LAST WEEK	WEEKS ON	TITLE Program Supplier & Number	PRICE
			NUMBER 1 2 Weeks At Number 1	
1	1	3	**WWF: INVASION 2001** Sony Music Entertainment 273	19.95
2	2	16	**NASCAR RACERS: START YOUR ENGINES** FoxVideo 2000256	5.78
3	3	7	**WWF: BEST OF RAW VOL. 3** Sony Music Entertainment 269	19.98
4	5	12	**WWF: LITA: IT JUST FEELS RIGHT** World Wrestling Federation Home Video 279	14.95
5	4	20	**WWF: WRESTLEMANIA X-SEVEN** World Wrestling Federation Home Video 269	19.95
6	7	9	**NBA: 2001 NBA FINALS CHAMPIONSHIP** USA Home Entertainment 60194	19.95
7	9	18	**BALL ABOVE ALL** Ventura Distribution 0003	14.98
8	8	12	**FUTURE KINGS OF THE RING** Backyard Video 21000	19.95
9	13	24	**WWF: DIVAS IN HEDONISM** World Wrestling Federation Home Video 281	14.95
10	12	43	**TONY HAWK: SKATEBOARDING TRICK TIPS VOL. 1** ◆ Redline Entertainment 77002	15.95
11	6	12	**CAR RACE: NASCAR VIDEO VOL. 1** Warner Home Video 1943	9.95
12	14	33	**MICHAEL JORDAN TO THE MAX** FoxVideo 2001286	14.98
13	11	10	**NHL OFFICIAL 2001 STANLEY CUP CHAMPIONSHIP** USA Home Entertainment 60673	14.98
14	10	8	**WWF: KING OF THE RING** Sony Music Entertainment 272	19.98
15	20	23	**WWF: NO WAY OUT** World Wrestling Federation Home Video 268	19.95
16	16	12	**CAR RACE: NASCAR VIDEO VOL. 2** Warner Home Video 2153	9.95
17	15	15	**GOLF DIGEST: PLAY GAME RIGHT** Global Fusion 50010	9.98
18	19	24	**WWF: BEST OF RAW VOL. 2** World Wrestling Federation Home Video 280	14.95
19	18	12	**WWF: JUDGMENT DAY** World Wrestling Federation Home Video 271	19.95
20	NEW		**XPW: REDEMPTION** Goldlit Home Video 569	19.95

OCTOBER 6 2001 Billboard — Health & Fitness™

THIS WEEK	LAST WEEK	WEEKS ON	TITLE Program Supplier & Number	PRICE
			NUMBER 1 3 Weeks At Number 1	
1	1	53	**DENISE AUSTIN: MAT WORKOUT BASED ON THE WORK OF J.H. PILATES** Artisan Home Entertainment 10452	14.98
2	3	23	**BASIC YOGA FOR DUMMIES** Anchor Bay Entertainment 11749	9.95
3	4	149	**TOTAL YOGA** Living Arts 1000	9.98
4	5	19	**DENISE AUSTIN: POWER YOGA PLUS** Artisan Home Entertainment 11754	14.98
5	6	80	**YOGA CONDITIONING FOR WEIGHT LOSS** Living Arts 1200	14.98
6	2	134	**THE CRUNCH: TAE BOXING WORKOUTS** Anchor Bay Entertainment 10813	14.98
7	7	361	**YOGA JOURNAL'S YOGA PRACTICE FOR BEGINNERS** Living Arts 1008	14.98
8	8	68	**YOGA FOR BEGINNERS COLLECTION** Living Arts 1070	17.96
9	10	26	**PILATES: BEGINNING MAT WORKOUT** Living Arts 1201	14.98
10	12	142	**BILLY BLANKS: TAE BO WORKOUT** Ventura Distribution 2274	39.95
11	11	125	**YOGA FOR BEGINNERS: ABS YOGA** Living Arts 1075	9.98
12	9	38	**DENISE AUSTIN: BLAST OFF TEN POUNDS** Artisan Home Entertainment 10154	14.98
13	13	73	**YOGA FOR BEGINNERS: STRESS RELIEF** Living Arts 1077	9.98
14	14	8	**QUICK FIX: TIGHT ABS** Paradox Video 1115	9.98
15	RE-ENTRY		**KATHY SMITH: FAT BURNING BREAKTHROUGH** Sony Wonder 56405	14.98
16	RE-ENTRY		**KATHY SMITH: TIMESAVER CARDIO FAT BURNER** Sony Music Entertainment 51564	14.98
17	15	11	**POWER YOGA 2 PACK: STRENGTH AND STAMINA** Living Arts 0007	17.98
18	RE-ENTRY		**TARGET TONING WORKOUT: ABS OF STEEL** Warner Home Video 51368	9.95
19	RE-ENTRY		**BILLY BLANKS: CRUNCH MASTER BLASTER** Anchor Bay Entertainment 10005	14.98
20	16	47	**THE METHOD PILATES: PRECISION TONING** Paradox Video 572	12.98

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All charts compiled from a sample of retail store and rack jobber reports collected, compiled, and provided by VideoScan.

HOME VIDEO

Hagar Hones Live DVD On Image

Since leaving Van Halen in 1996, Sammy Hagar has released three albums and now adds the September-released live DVD, Sammy Hagar & the Waboritas: Cabo Wabo Birthday Bash Tour *(Image Entertainment) to his discography. Here he discusses his role in the DVD's production and his philosophy on music.*

6 Questions

HAGAR

How much were you involved in the production of your DVD?

My live show runs two hours 40 minutes. I did a lot of editing to trim it down to two hours for the DVD. I also worked on the sound. My show is really live—mistakes and all.

Was there anything that was cut that you wish you could have left in?

There was a bit of nudity with girls pulling their tops off. I would just as soon as had it in there because it's part of what goes on, but we took it out.

What do you like most about the DVD?

There's an hourlong interview that to me is one of the best I've ever done. I was really clear and confident. And I say some really revealing stuff I've never said before.

Like what?

Some people perform naturally. I didn't, and I'm still inhibited. What's helped me over the years is having my fan base. It helps my confidence to know that every person at my concert is there just to see me.

During the interview on the DVD, you talk about having a message. What is your message?

To make people feel good long enough to realize there may be hope. If I could heal sick children, I would. If I could solve the ecological problems of the world, I would. But I can't.

How did you arrive at this new-found confidence?

When I left Van Halen, my first record was a rebellion against [the band]. On my next record, I rebelled against everything. It took another record for me to come through to the other side, to be reborn, to be whole again. It was like, "I know who I am—I know what I'm doing now." **CATHERINE CELLA**

OCTOBER 6 2001 Billboard — Top Music Videos™

THIS WEEK	LAST WEEK	WKS ON CHT	TITLE Label / Distributing Label & Number	PRINCIPAL PERFORMERS	TAPE/DVD PRICE
			Compiled from a national sample of retail store and rack reports collected, compiled, and provided by SoundScan. SoundScan		
			NUMBER 1 4 Weeks At Number 1		
1	2	5	**THE VIDEOS: 1994-2001** RMG Video 69017	Dave Matthews Band	19.95/24.97
2	1	2	**AROUND THE WORLD WITH THE BACKSTREET BOYS** Jive/Zomba Video 41742	Backstreet Boys	19.95/24.97
3	3	6	**LONDON HOMECOMING** Spring House Video/Chordant Dist. Group 4401	Bill & Gloria Gaither And Their Homecoming Friends	29.95/21.97
4	6	40	**THE UP IN SMOKE TOUR** ▲ ² Eagle Vision/Red Distribution 30001	Various Artists	19.95/23.97
5	5	11	**AARON'S PARTY... LIVE IN CONCERT!** ▲ Jive/Zomba Video 41786	Aaron Carter	14.95/19.97
6	8	41	**BRITNEY IN HAWAII: LIVE & MORE** ▲ ² Jive/Zomba Video 41704	Britney Spears	19.95/24.97
7	9	288	**HELL FREEZES OVER** ▲ ² Geffen Home Video/Universal Music & Video Dist. 28548	Eagles	24.95/24.99
8	10	41	**SALIVAL** Tool Concentrated/Volcano/Zomba Video 31159	Tool	24.98/29.98
9	11	107	**HISTORY ON FILM: VOLUME II** Epic Music Video/Sony Music Entertainment 50138	Michael Jackson	14.95/19.97
10	RE-ENTRY		**HE TOUCHED ME: VOLUME 1** Spring House Video/Chordant Dist. Group 44000	Elvis Presley	29.95 VHS
11	RE-ENTRY		**HE TOUCHED ME: VOLUME 2** Spring House Video/Chordant Dist. Group 44388	Elvis Presley	29.95 VHS
12	13	97	**LISTENER SUPPORTED** ▲ ² RMG Video 69005	Dave Matthews Band	19.95/24.97
13	14	48	**LIVE AT MADISON SQUARE GARDEN** ▲ ² Jive/Zomba Video 41739	'N Sync	19.95/24.97
14	15	21	**TOURING BAND 2000** ▲ Epic Music Video/Sony Music Entertainment 50010	Pearl Jam	19.95/24.97
15	16	82	**DEATH ROW UNCUT** Death Row/Ventura Distribution 05300	2Pac/Snoop Doggy Dogg	19.98/19.95
16	19	92	**LIVE CONCERT HOME VIDEO** ▲ Epic Music Video/Sony Music Entertainment 50114	Sade	14.95/24.97
17	23	24	**ON BROADWAY** Spring House Video/Chordant Dist. Group 44480	Mark Lowry	29.95 VHS
18	21	54	**SUPERNATURAL LIVE** ▲ ² Arista Records Inc./RMG Video 15750	Santana	19.95/24.97
19	18	285	**LIVE FROM AUSTIN, TEXAS** ▲ ² Sony Music Video/Sony Music Entertainment 5003	Stevie Ray Vaughan And Double Trouble	14.95/19.97
20	17	10	**LEWD CRUED & TATTOOED** Beyond Music/Universal Music & Video Dist. 5701133	Motley Crue	19.98/24.98
21	20	10	**PLAY THE DVD** V2/RMG Video 27100	Moby	24.98 DVD
22	22	5	**LIVE IN SAN FRANCISCO** Epic Music Video/Sony Music Entertainment 54868	Joe Satriani	14.95/24.97
23	NEW		**GREATEST HITS VIDEO COLLECTION** RMG Video 69025	Martina McBride	14.95/14.97
24	24	210	**THE DANCE** ▲ Warner Reprise Video 38488	Fleetwood Mac	19.95/24.97
25	4	13	**ENCORE** Spring House Video/Chordant Dist. Group 44432	Old Friends Quartet	29.95 VHS
26	27	31	**ALL THE WAY... A DECADE OF SONG** Epic Music Video/Sony Music Entertainment 50238	Celine Dion	19.95/24.97
27	26	4	**MUSIC BANK: THE VIDEOS** Columbia Music Video/Sony Music Entertainment 50288	Alice In Chains	14.98/19.98
28	25	33	**MAKING THE TOUR** ▲ Jive/Zomba Video 41726	'N Sync	19.95/24.97
29	28	57	**AARON'S PARTY (COME GET IT)—THE VIDEO** ▲ Jive/Zomba Video 41721	Aaron Carter	9.95/14.97
30	32	40	**CRUSH TOUR LIVE** ● Island Video/Universal Music & Video Dist. 53331	Bon Jovi	19.95/24.97
31	RE-ENTRY		**BRAND NEW DAY-LIVE FROM THE U.N.** A&M Video/Universal Music & Video Dist. 53010	Sting	19.95/24.97
32	33	14	**METROPOLIS 2000: SCENES FROM NEW YORK** Image Entertainment 4006	Dream Theater	19.95/24.97
33	29	17	**MY REFLECTION** Image Entertainment 578	Christina Aguilera	14.98/19.99
34	31	13	**REBEL MUSIC: THE BOB MARLEY STORY** Palm Pictures 2037	Bob Marley	14.95/24.95
35	36	104	**LIVE AT THE BEACON THEATRE** ▲ Columbia Music Video/Sony Music Entertainment 50071	James Taylor	14.95/24.97
36	39	122	**ONE NIGHT ONLY: LIVE** Eagle Rock Entertainment/Image Entertainment 5474	Bee Gees	19.98/24.99
37	RE-ENTRY		**BATTLE OF MEXICO CITY** ● ² Epic Music Video/Sony Music Entertainment 50113	Rage Against The Machine	14.95/19.97
38	RE-ENTRY		**LIVE AT THE EL MOCAMBO** ▲ ² Epic Music Video/Sony Music Entertainment 49111	Stevie Ray Vaughan	14.95/19.97
39	38	94	**S&M** ▲ Elektra Entertainment 40218	Metallica	19.95/34.97
40	40	28	**THE COMPLETE VIDEO ANTHOLOGY 1978-2000** Columbia Music Video/Sony Music Entertainment 4816	Bruce Springsteen	14.95/29.97

■ RIAA gold cert. for sales of 25,000 units for video singles. ● RIAA gold cert. for sales of 50,000 units for SF or LF videos. ▲ RIAA platinum cert. for sales of 50,000 units for video singles. ▲ RIAA platinum cert. for sales of 100,000 units for SF or LF videos. ² RIAA gold cert. for 25,000 units for SF or LF videos certified prior to April 1, 1991. ◆ RIAA platinum cert. for 50,000 units for SF or LF videos certified prior to April 1, 1991. ©2001, Billboard/BPI Communications and VideoScan Inc.

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Radio Returns To Normal, Remains Alert

Sensitivity Still Stressed, More News Staff On Call

BY MARC SCHIFFMAN, BRAM TEITELMAN, and DANA HALL
Airplay Monitor

NEW YORK—While radio, in most cases, rose to the challenge of covering the Sept. 11 attacks, PDs are now facing life in an era some call "A.T."—for "after Tuesday." A look around the country found many PDs balancing attempts to restore some on-air normalcy, while preparing for the future breaking news that will undoubtedly follow. Many outlets also took the recent events as a call to ramp up news-gathering staffs.

"An event like this is a wake-up call to be at the ready and be properly staffed," KVIL Dallas PD Kurt Johnson says. Having been in radio during the San Francisco earthquake, the Persian Gulf war, and the first World Trade Center bombing, John-

TEAR

son knows "you'd better have a plan that's up to date and makes sense. You just call all hands on deck, and everybody helps out immediately."

KVIL has "already come up with a plan for coverage of other events coming down the line, with military action and God forbid any other attacks on us," Johnson says. The station has formalized arrangements with a news network and his sister news station. That latter arrangement, he says, "was always there, but we'd never formalized it."

WBTS Atlanta already had everything in order to partner with news/talk sister WSB. WBTS PD Dale O'Brian was in a meeting when he heard about the first Trade Center explosion. He then went to the control room and had them bring in the WSB feed. "In that sense, we're more prepared than most music stations are," he says. But there's only so much preparedness that you can have. "If you live in an area that has hurricanes, you can have your hurricane production in the rack ready to go," but part of the magnitude of this attack was how unexpected it was.

'WE'RE NOT THE NEWS STATION'

WXXL Orlando, Fla., OM/PD Adam Cook agrees that "the only thing we didn't have ready—and no one did—was production parts. But those were put together rather quickly," he says. Cook's only other regret was that "we might have run commercials a little too long an hour after the incident. But we took them off the air for 36 hours after that."

"We didn't try to pretend that we were the news station," WDRQ Detroit PD Alex Tear says. "We could be an information outlet. We shared that very openly with our audience. We were watching things happen in real time and passing that along.

"Being an ABC affiliate really made a difference," Tear adds. "It's tough for a jock to pass along information that may come across the wire. People wanted a credible source, and the DJs were not going to become something that they're not. Other people in the market who were keeping people updated from what they were reading off the wire just didn't sound right to me."

WQAL (Q104) Cleveland PD Allan Fee says, "Let the newspeople do the news things. The whole key is to play to audience expectations, especially on a music station." At WDRQ, the station is still running a minute of news at the top and bottom of the hour. "People want to know. They might go out to the movie or out to dinner, but they come home and they want the latest on what's going on," Tear says. "So many of our younger kids have never been through this, so they lean on us."

Hozie Mack, OM of WQOK Raleigh, N.C., adds, "Newspeople deliver this information differently than a jock. And news can be intimidating for some DJs if they do not have a comfort level [with] disseminating serious and critical information. After all, these are entertainers—and all of a sudden we're talking about technical information, maybe evacuations. Even something as little as [displaying] the right emotions

COOPER

when you deliver emergency information is crucial. You can't exaggerate or underplay it."

FULL-TIME NEWSPERSON ON STAFF

Glenn Cooper, PD of WUSL (Power 99) Philadelphia, agrees that "stations should reconsider having a full-time newsperson or staff on hand, not just because of this type of event but for everyday news and information. This community looks to radio more than any other source for direction. What if we are not prepared to give it to them? The black community will become isolated if it doesn't have the same news and information as other communities. We also have a positioner—which runs at the end of every traffic report on every Clear Channel station in our cluster—that says, 'Our news departments will stay open 24 hours in case there is any breaking news you need to know.' We want listeners to know they don't have to turn anywhere else."

Some stations, such as active WTKX Pensacola, Fla., returned to airing music the night of the attack, with news updates every two to three songs. And since Pensacola is a military town, the station had also been sharing any information it received from the Navy and Air Force.

Modern KMBY Monterey, Calif., also returned to music Sept. 11. "I was on the air when we went back on, and it felt to me like we were ready to get back to the music," OM Chris White says. "Everyone else was doing news. This is going to be a tough thing, and we know it, but we felt like there needed to be another option."

Other stations waited until Sept. 12 to segue back toward regular programming. "We're trying to go on with business and entertaining our listeners and giving them what they need at a time like this," active WYSP Philadelphia MD Nancy Palumbo says. "It was tough. We went through the whole first weekend with pretty heavy coverage. By Monday, everybody was so emotionally drained by the coverage that they welcomed a diversion. I think by Monday, everyone was ready."

Modern WNNX (99X) Atlanta PD Chris Williams thinks that the Monday following the attacks was the best time to return to music programming, saying that the station has "slowly" drifted back into being 99X. "The weekend gave people a chance to cash out and return to zero. It was tough to find the way to segue back into the first song, but people still want to be entertained. There's plenty of outlets for the news, but we've gone back to making our station sound normal, as an escape."

Marc Schiffman is managing editor of Top 40 Airplay Monitor, *Bram Teitelman is managing editor of* Rock Airplay Monitor, *and Dana Hall is managing editor of* R&B Airplay Monitor.

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MUSIC VIDEO

The Eye™

by Carla Hay

MUSIC VIDEO SHOWCASE: As the entertainment industry becomes ever more cross-promotional, directorial and other behind-the-scenes talent in the world of music video is being sought out by the film and advertising industries.

With that in mind, *Billboard* presents the first Billboard Music Video/Short Film Showcase to spotlight outstanding work from up-and-coming and established directors, artists, and production companies.

The showcase will take place Nov. 1 at the Beverly Hilton in Beverly Hills, Calif., as part of the Billboard Music Video Conference. Representatives from record companies, production companies, film studios, music video TV outlets, and ad agencies are expected to attend. The conference will take place Oct. 31-Nov. 2, also at the Beverly Hilton.

The purpose of the showcase is to highlight visual music work that hasn't been seen in mainstream media. Therefore, the only requirement is that the videos and short films cannot have been shown on national TV.

The showcase is an ideal opportunity for undiscovered talent as well as those established directors seeking a forum for work that has not been widely seen. To obtain an entry form for the Billboard Music Video/Short Film Showcase, call 646-654-4730 or e-mail chay@billboard.com.

All application submissions must be accompanied by an entry form, and the administrative fee must be paid upfront. (See entry form for details.) One entry consists of one music video or one short film. Each short film must be music-related and no mroe than 10 minutes. There is no limit to how many entries an individual or company may submit, but each video or short film be on a separate tape. All tapes submitted must be in the VHS format.

A total of 10 submissions will be selected for the showcase and they will be given editorial coverage in *Billboard*. See the end of this column for details on how to enter.

LOCAL SHOW SPOTLIGHT: One of the attractions of the Billboard Music Video Conference will be a "Local Show Spotlight" panel Nov. 1. A two-minute sample of each local music program will be sampled before receiving feedback from the panel and the audience.

The local shows in this spotlight will be selected in advance. All presentation tapes must include footage from the show, be no more than two minutes in length, and be in the VHS format. Creativity is encouraged. There is no fee or entry form required to submit these local-show tapes. But please include background information on the show (when it was launched, who key staffers are, where and when the show can be seen) and contact information.

Local programmers with more than one show may submit one tape per show. Each show should be on a separate tape. See the end of this column for submission details and deadlines.

More information about the Billboard Music Video Conference & Awards may be found online at billboard.com/events/mvc.

SUNDANCE MUSIC: The Sundance Channel presents its second annual *Sonic Cinema* series focusing on music and film hybrids.

The three-episode series begins Oct. 12 with *Sonic Cinema: Video to Screen*, showcasing music videos from directors **Roman Coppola, Chris Cunningham, Michel Gondry,** and **Jamie Thraves**.

Sonic Cinema: Animators will be shown Oct. 19, spotlighting animation in music videos and short films, including clips from **Gorillaz, Daft Punk, Quasimoto, King Biscuit Time,** and **Clinic**.

Sonic Cinema: Sparklehorse, a collection of films/music videos inspired by the alternative rock band's current album, *It's a Wonderful Life*, will be shown Oct. 26. All episodes will air at 11 p.m. EDT.

SUBMISSIONS INFO: Oct. 19 is the deadline for all submissions for the Billboard Music Video/Short Film Showcase and the "Local Show Spotlight" panel at the Billboard Music Video Conference. Send all application materials to **Carla Hay**, *Billboard*, 770 Broadway, 6th Floor, New York, N.Y. 10003. For questions or further information, call 646-654-4730 or e-mail chay@billboard.com.

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10. JA RULE, Livin' It Up
11. JERMAINE DUPRI, Bellin Out Of Control
12. DESTINY'S CHILD, Emotion
13. BENZINO, Bomma
14. PROPHET JONES, Lifetime
15. FABOLOUS, Ya'll Can't Deny It
16. BABYFACE, What If
17. BRIAN MCKNIGHT, Love Of My Life
18. KENNY LATTIMORE, Weekend
19. BUBBA SPARXXX, Ugly
20. DMX, We Right Here
21. LUDACRIS, Area Codes
22. JAGGED EDGE, Where The Party At
23. JUVENILE, Set It Off
24. JADAKISS, Knock Yourself Out
25. COO COO CAL, My Projects
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29. JENNIFER LOPEZ, I'm Real
30. R KELLY, Feelin' On Yo Booty
31. FAITH EVANS, You Gets No Love
32. DRUNKEN MASTER, 'til Playaz Deep
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34. TYRESE, What Am I Gonna Do
35. GREG STREET, Thug Like Me
36. MR. CHEEKS, Light's Camera Action
37. KURUPT, It's Over
38. ALICIA KEYS, Fallin'
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42. 2PAC, [illegible] Love
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10. GARY ALLAN, Man Of Me
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13. MARK WILLS, Loving Every Minute
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17. BRAD PAISLEY, Whupped Around
18. PNIL VASSAR, Six Pack Summer
19. JESSICA ANDREWS, Helplessly, Hopelessly
20. ALISON KRAUSS, The Lucky One
21. DIAMOND RIO, One More Day
22. JESSICA ANDREWS, Who I Am
23. MARK MCGUINN, That's A Plus
24. TRAVIS TRITT, Love Of A Woman
25. MONTGOMERY GENTRY, Cold One Comin' On
26. NICKEL CREEK, When You Come Back Down
27. JAMIE O'NEAL, When I Think About Angels
28. BROOKS & DUNN, Ain't Nothing 'Bout You
29. SARA EVANS, I Could Not Ask For More
30. DIXIE CHICKS, Cowboy Take Me Away
31. CHRIS CAGLE, Laredo
32. SOGGY BOTTOM BOYS, I Am A Man Of Constant Sorrow
33. LEE ANN WOMACK, I Hope You Dance
34. RADNEY FOSTER, Texas In 1880
35. TRISHA YEARWOOD, I Would've Loved You Anyway
36. DARRYL WORLEY, Second Wind
37. BRAD PAISLEY, Two People Fell In Love
38. KENNY CHESNEY, Don't Happen Twice
39. TAMMY COCHRAN, Angels In Waiting
40. CHARLIE ROBISON, Right Man For The Job
41. BRUCE ROBISON, Angry All The Time
42. TRICK PONY, On A Night Like This
43. TOBY KEITH, You Shouldn't Kiss Me
44. PATTY LOVELESS, The Boys Are Back In Town
45. FAITH HILL, There You'll Be
46. LONESTAR, Amazed
47. LEE ANN WOMACK, Why They Call It Falling
48. LEANN RIMES, I Need You
49. ALAN JACKSON, When Somebody Loves You
50. ALISON KRAUSS & GILLIAN WELCH, I'll Fly Away

NEW ONS

VARIOUS ARTISTS, America The Beautiful
JEFF CARSON, Real Life
EARL SCRUGGS, Foggy Mountain Breakdown

MTV
Continuous programming
1515 Broadway, New York, NY 10036

1. U2, Walk On
2. P.O.D., Alive
3. JENNIFER LOPEZ, I'm Real
4. JAY-Z, [illegible] (N O V A)
5. PUDDLE OF MUDD, Control
6. DMX, We Right Here
7. MARY J. BLIGE, Family Affair
8. P DIDDY BLACK ROB & MARK CURRY, Bad Boy For Life
9. R. KELLY, Feelin' On Yo Booty
10. ALL STAR TRIBUTE, What's Going On
11. MISSY ELLIOTT, One Minute Man
12. FABOLOUS, Can't Deny It
13. WISEGUYS, Start The Commotion
14. NELLY FURTADO, Turn Off The Light
15. BUBBA SPARXXX, Ugly
16. TRICK DADDY, I'm A Thug
17. DESTINY'S CHILD, Emotion
18. MARIAH CAREY, Never Too Far
19. GINUWINE, Differences
20. JANET, Someone To Call My Lover
21. WYCLEF JEAN, Gone Till November
22. WEEZER, Island In The Sun
23. ELTON JOHN, I Want Love
24. NICKELBACK, How You Remind Me
25. MACY GRAY, Sweet Baby
26. MICHELLE BRANCH, Everywhere
27. TRAIN, Drops Of Jupiter
28. MOBY, South Side
29. AARON LEWIS OF STAIND, Outside
30. BOB MARLEY & THE WAILERS, One Love
31. 2PAC, Changes
32. COMMON, The Light
33. FUEL, Innocent
34. LFO, Every Other Time
35. UNCLE KRACKER, Follow Me
36. INCUBUS, Drive
37. U2, Stuck In A Moment You Can't Get Out Of
38. R.E.M., Losing My Religion
39. KID ROCK, Only God Knows Why
40. RED HOT CHILI PEPPERS, Under The Bridge
41. BLIND MELON, No Rain
42. BEN FOLDS, Rockin' The Suburbs
43. FIVE FOR FIGHTING, Superman
44. JADAKISS, Knock Yourself Out
45. RED HOT CHILI PEPPERS, My Friends
46. TRAVIS, Side
47. MARIAH CAREY, Hero
48. BACKSTREET BOYS, More Than That
49. ADEMA, Giving In
50. CITY HIGH, Caramel

NEW ONS

LINKIN PARK, In The End
ENRIQUE IGLESIAS, Hero
112, Dance With Me
COLDPLAY, Trouble
BRITNEY SPEARS, I'm A Slave 4 U
ALL STAR TRIBUTE, What's Going On
MICHAEL JACKSON, You Rock My World

1 VH1
Continuous programming
1515 Broadway, New York, NY 10036

1. ALICIA KEYS, Fallin'
2. NELLY FURTADO, Turn Off The Light
3. SUGAR RAY, When It's Over
4. JANET, Someone To Call My Lover
5. FIVE FOR FIGHTING, Superman
6. WISEGUYS, Start The Commotion
7. STAIND, It's Been Awhile
8. JOHN MELLENCAMP, Peaceful World
9. JENNIFER LOPEZ, I'm Real
10. ELTON JOHN, I Want Love
11. MACY GRAY, Sweet Baby
12. BARENAKED LADIES, Falling For The First Time
13. U2, Stuck In A Moment You Can't Get Out Of
14. STEVIE NICKS, Sorcerer
15. LIVE, Overcome
16. MARIAH CAREY, Never Too Far
17. 3 DOORS DOWN, Be Like That
18. BLU CANTRELL, Hit 'Em Up Style
19. U2, Walk On
20. MELISSA ETHERIDGE, I Want To Be In Love
21. CAKE, Short Skirt / Long Jacket
22. WEEZER, Island In The Sun
23. INCUBUS, Drive
24. TRAVIS, Side
25. TRAIN, Drops Of Jupiter
26. R.E.M., All The Way To Reno
27. DAVE MATTHEWS BAND, The Space Between
28. MADONNA, Don't Tell Me
29. JAMIROQUAI, Little L
30. LIFEHOUSE, Hanging By A Moment
31. SMASH MOUTH, I'm A Believer
32. STING, Fragile
33. CRAIG DAVID, Fill Me In
34. MOBY, South Side
35. CREED, Higher
36. JEFF BUCKLEY, Hallelujah
37. FUEL, Hemorrhage (In My Hands)
38. LENNY KRAVITZ, Again
39. PETE YORN, Life On A Chain
40. MICHELLE BRANCH, Everywhere
41. THE WALLFLOWERS, One Headlight
42. JAMIROQUAI, Virtual Insanity
43. NICKELBACK, How You Remind Me
44. SANTANA, Maria Maria
45. MATCHBOX TWENTY, If You're Gone
46. AEROSMITH, Jaded
47. MATCHBOX TWENTY, Bent
48. STING, Brand New Day
49. R.E.M., Everybody Hurts
50. SANTANA, Smooth

NEW ONS

MICHAEL JACKSON, You Rock My World
JEWEL, Intuition
CARRAGE, Androgyny
LIVE, Overcome
GINUWINE, Differences
BUSH, The People That We Love
ENYA, Only Time

The Clip List

A SAMPLING OF PLAYLISTS SUBMITTED BY NATIONAL & LOCAL MUSIC VIDEO OUTLETS FOR THE WEEK ENDING OCTOBER 6, 2001

MUCHMUSIC USA
Continuous programming
299 Jericho Quadrangle, Jericho, NY 11753

THE CRYSTAL METHOD, You Know It's Hard (NEW)
P.O.D., Alive (NEW)

(OVEN FRESH)

LINKIN PARK, In The End
REMY ZERO, Save Me
FAITH EVANS, You Gets No Love
THIRTY ODD FOOT OF GRUNTS, Salt Those Same Oceans
POWERMAN 5000, Relax
XZIBIT, Get Your Walk On
JELLEESTONE, Money (Part 1)
COLDPLAY, Trouble
STATIC-X, Black & White
MATTHEW JAY, Let Your Shoulder Fall

MTV 2
Continuous programming
1515 Broadway, New York, NY 10036

NEW

BUSH, The People That We Love
CITY HIGH, Caramel
FIVE FOR FIGHTING, Superman (It's Not Easy)
SUM 41, In Too Deep
LINKIN PARK, In The End
TORI AMOS, Strange Little Girl
JADAKISS, We Gonna Make It
GARBAGE, Androgyny

MTV
Continuous programming
1111 Lincoln Rd. Miami Beach, FL 33139

JAMIROQUAI, Little L
GENITALLICA, Chiquitita
MORBO, Hey
ALEJANDRO SANZ, Una Noche
CHRISTINA AGUILERA LIL KIM MYA & PINK, Lady Marmalade
DESTINY'S CHILD, Bootylicious
MOENIA, Llegaste A Mi
LA LEY, Mentira
GORILLAZ, 19-2000
DIDO, Hunter
ALEKS SYNTEK, Por Volverte A Ver
WESTLIFE, Uptown Girl
BLINK-182, The Rock Show
WEEZER, Island In The Sun
LINKIN PARK, Crawling
DEPECHE MODE, I Feel Loved
CRAZY TOWN, Revolving Door
SUM 41, Fat Lip
BACKSTREET BOYS, More Than That
NELLY FURTADO, Turn Off The Light

POWER PLAY MUSIC VIDEO TELEVISION
5 hours weekly
223-225 Washington St, Newark, NJ 07102

THE ROBERT CRAY BAND, No One Special
MAXWELL, Lifetime
SEMISONIC, Over My Head
RADIOHEAD, Knives Out
SMASH MOUTH, I'm A Believer
JAMIROQUAI, Little L
JONN MELLENCAMP, Peaceful World
MARY J. BLIGE, Family Affair
SYSTEM OF A DOWN, Chop Suey
NO ONE, Chemise
BARENAKED LADIES, Falling For The First Time
BJORK, Hidden Place
NELLY FURTADO, Turn Off The Light
STATIC X, Black & White
WEEZER, Island In The Sun
R.E.M., All The Way To Reno
ALICIA KEYS, Fallin'
BEULAH, Gena Astry
DELERIUM, Innocente
KACI, Paradise

CHANNEL [V]
Continuous programming
One Harbourfront, 10 Tak Fung, Street Kowloon, Hong

EMMA BURTON, Take My Breath Away
USHER, U Remind Me
JANET, Someone To Call My Lover
A1, One More Try
ROBBIE WILLIAMS, Eternity
FERHAD, Higher Deeper
TRAIN, Drops Of Jupiter (Tell Me)
MARIAH CAREY, Loverboy
'N SYNC, Pop
DESTINY'S CHILD, Bootylicious

MUCHMUSIC
Continuous programming
299 Queen St West, Toronto, Ontario M5V2Z5

B12, Fight Music (NEW)
BRITNEY SPEARS, I'm A Slave 4 U (NEW)
'N SYNC, Gone (NEW)
ENRIQUE IGLESIAS, Hero (NEW)
P.O.D., Alive (NEW)
LIL RASCALS, Hardball (NEW)
NICKELBACK, How You Remind Me
USHER, U Remind Me
BLU CANTRELL, Hit 'Em Up Style (Oops!)
ALICIA KEYS, Fallin'
JANET, Someone To Call My Lover
CAKE, Short Skirt / Long Jacket
BABY BLUE SOUNDCREW, Love 'Em All
SUGAR JONES, How Much Longer
DEFAULT, Wishing My Time
ALIEN ANT FARM, Smooth Criminal
NELLY, Batter Up
SMOOTHER, Feel Side
CRAIG DAVID, Fill Me In
STAIND, Outside

URBAN X-PRESSIONS
2 hours weekly
2900 Main St, Philadelphia, PA 19127

FABOLOUS, Can't Deny It
AALIYAH, We Need A Resolution
JAGGED EDGE, Where The Party At
BEGMAN, Smash Somethin
DESTINY'S CHILD, Bootylicious
DUTCH & SPADE, If You Want It
THE ISLEY BROTHERS, Contagious
VIOLATOR, What It Is
MARY J. BLIGE, Family Affair
LIL WAYNE, Shine
T.I., I'm Serious
B12, Purple Hills
JAY-Z, Izzo (H O V A)
LUKE, Big Girls
NELLY, Batter Up

CMC CALIFORNIA MUSIC CHANNEL
15 hours weekly
10277 E 14th St, Oakland, CA 94603

P.O.D., Alive
JENNIFER LOPEZ, I'm Real
DREAM, This Is Me
NELLY FURTADO, Turn Off The Light
DESTINY'S CHILD, Emotion
CHRISTINA MILIAN, AM To PM
ALIEN ANT FARM, Smooth Criminal
MANDY MOORE, Crush
MARWELL, Lifetime
USHER, U Got It Bad
LINKIN PARK, Crawling
NELLY, Batter Up
TYRESE, What Am I Gonna Do
BUBBA SPARXXX, Ugly
JERMAINE DUPRI, Bellin Out Of Control

BETWEEN THE BULLETS

A LOOK BEHIND THIS WEEK'S CHART ACTION

Over The Counter™

by Geoff Mayfield

LADIES' NIGHT: Female solo acts account for four of the five albums that bow among the top 11 positions of The Billboard 200. In the same week, three women reach the top 10 for the first time. Adding spice to the chart, the women in question hail from different music genres.

Leading the parade is **Tori Amos**, whose *Strange Little Girls* plucks the Hot Shot Debut at No. 4 with 111,000 units. This marks her third time in the top 10. The only Amos album to chart higher—1996's *Boys for Pele*—opened at No. 2, but with sales of 109,000. She did, however, have a larger first week in 1998, when *From the Choirgirl Hotel* entered at No. 5 with 153,000 units.

Representing country, **Martina McBride** is next in line. She starts at No. 5 with 102,000 units, while **Diana Krall** plants a flag for jazz at

No. 9 with 95,000. Each achieves, by far, the biggest sales week in their careers. New-age stalwart **Enya** rises 19-7, winning the Greatest Gainer ribbon for a 57% boost in sales—her second large gain in a row. Like McBride and Krall, this marks Enya's first time in the big chart's top 10.

The sophomore album by nouveau R&B stylist **Macy Gray**, *The Id*, falls less than 100 units shy of the top 10, opening at No. 11 with 93,000. Her previous album spent eight weeks in the top 10 but got off to a much slower start, bowing at No. 171 in 1999.

Gray and Krall owe at least some of their career growth to the 2000 Grammy Awards. Gray was nominated for best new artist that year—a nod that helped elevate her first set to No. 4—while Krall's *When I Look in Your Eyes* had the rare distinction of being a jazz title nominated in the overall album of the year category. That exposure and Krall's performance on the CBS Grammy telecast drove her album to No. 56 in March 2000.

JAZZED: The launch of **Diana Krall's** new album is not only a big moment for her career, but a landmark achievement for mainstream jazz: It becomes the first album of that genre to bow inside The Billboard 200 top 10. Two **Kenny G** albums, 1992's *Breathless* and 1996's *The Moment*, started at Nos. 9 and 4, respectively, but those titles were residents of the Top Contemporary Jazz chart.

Krall's *The Look of Love*, featuring veteran arranger **Claus Ogerman**, made a pre-street-date bow last week at No. 7 on Top Jazz Albums, with most of those early sales moving via Internet merchants. It becomes the singing pianist's third No. 1 on that chart and the first title from Top Jazz Albums to reach the big chart's top 10 since 1991, when *Unforgettable*—**Natalie Cole's** big-band tribute to her father, **Nat King Cole**—logged five weeks atop The Billboard 200.

COUNTRY GIRL: Busy **Martina McBride** gives Nashville-based RCA Label Group its fifth No. 1 on Top Country Albums in the past 12 months, following **Kenny Chesney, Alan Jackson, Brooks & Dunn**, and **Lonestar**. Her *Greatest Hits* is only the sixth country album to reach the top 10 of The Billboard 200 this year. McBride's previous high had been 61,500, when her last album entered The Billboard 200 at No. 19.

Generous TV exposure could help her temper, or avoid, a second-week decline. She sang the National Anthem when the Dallas Cowboys hosted a National Football League game Sept. 23 and did so again the following night at Green Bay, Wisc., on ABC's *Monday Night Football*. On Sept. 25, she visited both *Larry King Live* and *The Tonight Show With Jay Leno*, and on Oct. 13, she'll be featured on a pay-per-view concert.

KALEIDOSCOPE: **Jay-Z** sees a second-week decline of 36%, a much smaller drop than big rap albums tend to experience. On The Billboard 200, his 271,000 units easily outdistance **Alicia Keys** at No. 2 (152,500), making it likely that he will be holding court again next week . . . In the footsteps of such pop compilations as *Now* and *Totally Hits*, Sony Classical's *Classical Hits*—fed by a direct-marketing campaign—zips 75-68 on The Billboard 200, with a 20.5% gain. Of the 35,000 units it has scanned to date, 43% have come from the nontraditional sector, which includes direct sales and Internet commerce . . . Borrowing a page from **Pearl Jam's** playbook, **Phish** bows five live albums simultaneously at Nos. 93, 97, 115, 118, and 127. Combined, they add up to 59,000 units. Last year, Pearl Jam charted five live titles at once in October, then broke its own Billboard 200 mark with seven in this year's March 17 issue . . . **Gerald Levert** opens at No. 6 on the big chart with 102,000 units and No. 2 on Top R&B/Hip-Hop Albums. His *G* opened lower last year—at No. 8 on The Billboard 200—but with more sales, at 122,000.

Singles Minded™

by Silvio Pietroluongo, Minal Patel, Wade Jessen

GINUWINE DRAFT: **Ginuwine's** "Differences" steps up to No. 1 on the Hot R&B/Hip-Hop Singles & Tracks chart, ending the three-week run of "Where the Party At" by **Jagged Edge** with **Nelly**. "Differences" also sets a precedent on the chart, becoming the first track to reach the summit without a single being available at retail in any configuration. Earlier this year, **Alicia Keys'** "Fallin' " earned enough points

from radio airplay alone to go to No. 1 on the Singles & Tracks chart, as did **OutKast's** "Ms. Jackson" in December last year—but in both cases, sales points from limited releases were included in the songs' overall point totals.

This is Ginuwine's second R&B Singles & Tracks chart-topper. His prior No. 1 occurred with his first charting single, "Pony," in November 1996. "Differences" also remains at the top of the Hot R&B/Hip-Hop Airplay chart, regaining its bullet with an increase in audience at R&B stations of 4.8 million listeners.

ALL-TIME HIGH: Prior to this issue, no song had surpassed 141 million listeners in one week since Billboard expanded its radio panel to include stations of all formats in December 1998. This week, *two* songs shatter that record.

Alicia Key's "Fallin'," No. 1 for a fifth week on The Billboard Hot 100, tallies 149.3 million listeners, while runner-up "I'm Real" by **Jennifer Lopez Featuring Ja Rule** draws 144.4 million. Keys moved back to the top last week, ending Lopez's three-week reign.

Audience totals increase for most songs on the chart because, for the first time in three weeks, the tracked data includes a full week uninterrupted by extended news coverage of the terrorist attacks. Bullet criteria was adjusted accordingly, with only the highest percentage gainers earning accolades. That was not a problem for Lopez and Keys, as their songs are the top gainers on the chart: "Real" earns the Greatest Gainer/Airplay award with a 16.5 million audience jump, while "Fallin' " posts a 16 million jump.

The previous record holder was "Independent Women, Part I" by **Destiny's Child**, which hit 140.5 million listeners in the Dec. 9, 2000, issue.

UNDER THE DOUBLE EAGLE: Just as it always has in times of war, radio is doing an outstanding job of soothing its audience by offering an impressive slate of musical patriotism. In the country format, the most conspicuous example is **Aaron Tippin's** "Where the Stars and Stripes and the Eagle Fly," which is the Hot Shot Debut at No. 34 on Hot Country Singles & Tracks. Rush released to country stations Sept. 17, the track gives Tippin the highest debut of his career on the chart, besting his No. 54 start with "There Ain't Nothin' Wrong With the Radio" in 1992. With spins at 115 of our 150 monitored stations, "Stars and Stripes" bows with 1,134 plays and logs approximately 11 million audience impressions.

Tippin cut the song from the ground up on the weekend prior to its radio release, forcing Lyric Street to do some fancy footwork to get the single to radio and into the retail pipeline. The retail single drops Oct. 2 and will include a new take on his "You've Got to Stand for Something (Or You'll Fall for Anything)," the 1991 top 10 debut single that became a country radio staple during the Persian Gulf conflict. All proceeds will be donated to the American Red Cross' New York disaster relief fund.

Meanwhile, **Faith Hill's** "There Will Come a Day" continues to improve on Hot Country Singles & Tracks. It gains 266 detections and enters the top 40 at No. 39. Hill performed the song on TV's Sept. 21 multi-network broadcast *A Tribute to Heroes*, which was simulcast on many radio stations and added to the week's audience total.

TIMELY REMAKE: The Hot Shot Debut on the Hot 100, at No. 51, belongs to the aptly named All-Star Tribute collective and its reworking of **Marvin Gaye's** classic "What's Going On." Recorded in New York City Sept. 5 and 7 to raise funds to fight AIDS in Africa through the worldwide foundation Artists Against AIDS, the song took on additional meaning following the Sept. 11 terrorist attacks. Now, half of the proceeds from the forthcoming retail release are earmarked for the United Way's September 11th Fund. The retail product, due Oct. 23, will consist of the currently charting "main mix" produced by **Jermaine Dupri**, as well as mixes by **Fred Durst** and a variety of other producers.

The song charts with an audience of 32 million, with play from 216 stations—roughly a quarter of the Hot 100 radio panel.

The Billboard® 200®

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION
				NUMBER 1 — 2 Weeks At Number 1		
1	1	—	2	**JAY-Z** Roc A Fella/Def Jam 586598*/DJMG (12.98/18.98)	The Blueprint	1
2	3	2	13	**ALICIA KEYS ▲** J 20002 (11.98/17.98)	Songs In A Minor	1
3	2	—	2	**NICKELBACK** [illegible]	Silver Side Up	2
				HOT SHOT DEBUT		
4	NEW		1	**TORI AMOS** Atlantic 83465/AG (12.98/18.98)	StrangeLittleGirls	4
5	NEW		1	**MARTINA MCBRIDE** RCA (Nashville) 67012/RLG (12.98/18.98)	Greatest Hits	5
6	NEW		1	**GERALD LEVERT** [illegible]	Gerald's World	6
				GREATEST GAINER		
7	19	20	44	**ENYA ▲** Reprise 47426/Warner Bros. (12.98/18.98)	A Day Without Rain	7
8	6	—	2	**P.O.D.** Atlantic 83475/AG (11.98/17.98)	Satellite	6
9	NEW		1	**DIANA KRALL** Verve 549546/VG (12.98/18.98)	The Look Of Love	9
10	8	7	48	**LINKIN PARK ▲** Warner Bros. 47756 (12.98/18.98)	[Hybrid Theory]	7
11	NEW		1	**MACY GRAY** Epic 85380* (12.98 EQ/18.98)	The ID	11
12	9	4	8	**VARIOUS ARTISTS ▲** EMI/Universal/Sony/Zomba 10768/Virgin (12.98/18.98)	Now 7	1
13	4	—	2	**FABOLOUS** Desert Storm/Elektra 62679*/EEG (12.98/18.98)	Ghetto Fabolous	4
14	13	6	18	**STAIND ▲** Flip/Elektra 62626/EEG (12.98/18.98)	Break The Cycle	1
15	12	5	4	**MARY J. BLIGE** MCA 112040* (12.98/18.98)	No More Drama	2
16	15	11	35	**JENNIFER LOPEZ ▲** Epic 85965 (12.98 EQ/18.98)	J.Lo	1
17	7	—	2	**MARIAH CAREY** Virgin 10797* (12.98/18.98)	Glitter (Souadtrach)	7
18	14	8	5	**MAXWELL ▲** Columbia 87138*/CRG (12.98 EQ/18.98)	Now	1
19	11	1	3	**SYSTEM OF A DOWN** American/Columbia 62240* CRG (12.98 EQ/18.98)	Toxicity	1
20	5	—	2	**BOB DYLAN** Columbia 85835*/CRG (18.98 EQ CD)	Love And Theft	5
21	10	3	10	**AALIYAH ▲** Blackground 10092* (12.98/18.98)	Aaliyah	1
22	NEW		1	**LIVE** Radioactive 112405/MCA (12.98/18.98)	V	22
23	23	22	7	**USHER** Arista 14775* (12.98/18.98)	8701	4
24	16	9	9	**'N SYNC ▲** Jive 41758/Zomba (12.98/18.98)	Celebrity	1
25	18	13	4	**BRIAN MCKNIGHT** Motown 014743/Universal (12.98/18.98)	Superhero	7
26	24	16	39	**SOUNDTRACK ▲** Mercury (Nashville) 170009 (11.98/18.98)	O Brother, Where Art Thou?	11
27	17	10	4	**AFROMAN** Universal 014078 (12.98/18.98)	The Good Times	10
28	21	14	14	**GORILLAZ ▲** Parlophone 35748/Virgin (17.98 CD)	Gorillaz	14
29	22	18	29	**ALIEN ANT FARM ▲** New Noise/DreamWorks 450265/Interscope (11.98/17.98) •	ANThology	11
30	26	19	7	**THE ISLEY BROTHERS FEATURING RONALD ISLEY AKA MR. BIGGS ▲** DreamWorks 450201/Interscope (12.98/18.98)	Eternal	3
31	29	21	4	**TOBY KEITH** DreamWorks (Nashville) 450307/Interscope (12.98/18.98)	Pull My Chain	9
32	30	17	4	**PUDDLE OF MUDD** Flawless/Geffen 493574/Interscope (12.98/18.98)	Come Clean	10
33	27	15	5	**JUVENILE** Cash Money 860913/Universal (12.98/18.98)	Project Englah	2
34	25	—	2	**BABYFACE** Arista 14867* (12.98/18.98)	Face2Face	25
35	31	12	4	**SLIPKNOT** Roadrunner 618564*/DJMG (12.98/18.98)	Iowa	3
36	33	26	21	**DESTINY'S CHILD ▲** Columbia 61062*/CRG (12.98 EQ/18.98)	Survivor	1
37	35	31	39	**NELLY FURTADO ▲** DreamWorks 450217/Interscope (11.98/17.98) •	Whoa, Nelly!	26
38	20	—	2	**MICHAEL W. SMITH** Reunion 19025/Zomba (11.98/17.98)	Worship	20
39	32	24	7	**JADAKISS ●** Ruff Ryders 493011*/Interscope (12.98/18.98)	Kiss Tha Game Goodbye	5
40	37	41	25	**GINUWINE ●** Epic 69822* (12.98 EQ/18.98)	The Life	3
41	39	33	74	**DISTURBED ▲** Giant 24736/Warner Bros. (11.98/17.98) •	The Sickness	29
42	40	37	27	**TRICK DADDY ▲** Slip-N-Slide/Atlantic 83432*/AG (11.98/17.98)	Thugs Are Us	4
43	38	29	26	**TRAIN ▲** Aware/Columbia 69880/CRG (11.98 EQ/17.98)	Drops Of Jupiter	6
44	36	27	20	**SUM 41 ▲** Island 548962*/DJMG (12.98/18.98)	All Killer No Filler	13
45	NEW		1	**COO COO CAL** Infinity 1466/Tommy Boy (11.98/17.98)	Disturbed	45
46	NEW		1	**SOUNDTRACK** DreamWorks 450235/Interscope (14.98 CD)	WWF: Tough Enough	46
47	34	23	16	**DROWNING POOL ▲** Wind-up 13065 (12.98 CD)	Sinner	14
48	41	32	7	**AARON CARTER** Jive 41768/Zomba (12.98/18.98)	Oh Aaron	7
49	47	39	19	**MISSY "MISDEMEANOR" ELLIOTT ▲** The Gold Mind/Elektra 62609*/EEG (12.98/18.98)	Miss E...So Addictive	2
50	NEW		1	**COLLECTIVE SOUL** Atlantic 83510/AG (12.98/18.98)	7even Year Itch: Greatest Hits 1994—2001	50
51	45	30	14	**D12 ▲** Shady 490097*/Interscope (12.98/18.98)	Devil's Night	1
52	49	36	13	**JAGGED EDGE ▲** So So Def/Columbia 85646*/CRG (12.98 EQ/18.98)	Jagged Little Thrill	3
53	66	78	47	**U2 ▲** Interscope 524663 (12.98/18.98)	All That You Can't Leave Behind	3
54	50	38	22	**JANET ▲** Virgin 10144* (12.98/18.98)	All For You	1
55	28	—	2	**SLAYER** American 588331/DJMG (12.98/18.98)	God Hates Us All	28
56	46	34	8	**BLU CANTRELL ●** [illegible]	So Blu	8
				PACESETTER		
57	86	—	2	**SOUNDTRACK** So So Def/Columbia 86635/CRG (13.98 EQ CD)	Hardball	57
58	43	25	8	**SOUNDTRACK ●** Republic 014404/Universal (12.98/18.98)	Americas Pie 2	7
59	48	35	11	**P. DIDDY & THE BAD BOY FAMILY** Bad Boy 73045*/Arista (12.98/18.98)	The Saga Continues...	2
60	53	44	65	**NELLY ▲** Fo Real 157743*/Universal (12.98/18.98)	Country Grammar	1
61	56	52	19	**WEEZER ▲** Geffen 493045/Interscope (12.98/18.98)	Weezer	4
62	60	50	22	**TIM MCGRAW ▲** Curb 78711 (12.98/18.98)	Set This Circus Down	2
63	55	45	60	**SOUNDTRACK ▲** Curb 78703 (11.98/17.98)	Coyote Ugly	10
64	58	59	53	**FUEL ▲** 550 Music 69436/Epic (12.98 EQ/17.98)	Something Like Human	17
65	63	55	11	**DREAM STREET** UEG 16304/Edel (11.98/17.98)	Dream Street	37
66	52	43	10	**CRAIG DAVID ●** Wildstar/Atlantic 83001*/AG (11.98/17.98)	Born To Do It	11
67	64	—	2	**SOUNDTRACK** Priority 50213* (12.98/18.98)	Training Day	64
68	75	—	2	**VARIOUS ARTISTS** Sony Classical 89702 (11.98 EQ/18.98)	Classical Hits	68
69	57	48	49	**LIMP BIZKIT ▲** Flip 490750* Interscope (12.98/18.98)	Chocolate Starfish And The Hot Dog Flavored Water	1
70	51	28	4	**BJORK** Elektra 62653/EEG (18.98 CD)	Vespertine	19
71	73	63	31	**VARIOUS ARTISTS ▲** Integrity 81001/Time Life (19.98 CD)	Songs 4 Worship — Shout To The Lord	51
72	54	40	4	**RZA AS BOBBY DIGITAL** Wu-Tang/In The Park 8162*/Koch (11.98/17.98)	Digital Ballet	24
73	42	—	2	**BEN FOLDS** Epic 61610* (17.98 EQ CD)	Rockin' The Suburbs	42
74	44	—	2	**JAMIROQUAI** Epic 85854 (12.98 EQ/18.98)	A Funk Odyssey	44
75	67	46	15	**BLINK-182 ▲** MCA 112627 (12.98/18.98)	Take Off Your Pants And Jacket	1
76	62	47	8	**SNOOP DOGG PRESENTS THA EASTSIDAZ** TVT 2230* (18.98 CD)	Duces 'N Trayz—The Old Fashioned Way	4
77	72	58	30	**DAVE MATTHEWS BAND ▲** RCA 67900 (11.98/18.98)	Everyday	1
78	61	49	6	**VARIOUS ARTISTS** Def Jam 586290/DJMG (12.98/18.98)	The Source Hip-Hop Music Awards 2001	28
79	65	56	62	**JILL SCOTT ▲** Hidden Beach 62137*/Epic (11.98 EQ/17.98) •	Who Is Jill Scott? Words And Sounds Vol. 1	17
80	94	84	6	**MICHELLE BRANCH** Maverick 47999/Warner Bros. (17.98 CD)	The Spirit Room	80
81	82	60	9	**FIVE FOR FIGHTING** Aware/Columbia 63758/CRG (13.98 EQ CD) •	America Town	60
82	68	54	16	**ST. LUNATICS ▲** Fo Real 014119/Universal (12.98/18.98)	Free City	3
83	69	51	26	**INDIA.ARIE ●** Motown 013770/Universal (12.98/18.98)	Acoustic Soul	10
84	70	57	14	**LUTHER VANDROSS ●** J 20007 (12.98/18.98)	Luther Vandross	6
85	79	66	27	**112 ▲** Bad Boy 73039*/Arista (12.98/18.98)	Part III	2
86	81	68	19	**TOOL ▲** Tool Dissectional/Volcano 31100/Zomba (12.98/18.98)	Lateralus	1
87	74	61	6	**ALISON KRAUSS & UNION STATION** Rounder 610465/DJMG (11.98/17.98)	New Favorite	35
88	77	69	38	**UNCLE KRACKER ▲** Top Dog/Lava/Atlantic 83279*/AG (12.98/18.98) •	Double Wide	3
89	87	73	18	**CITY HIGH ●** Boogie Basement 480469/Interscope (11.98/17.98)	City High	34
90	90	81	52	**KENNY CHESNEY ▲** BNA 67576/RLG (11.98/17.98)	Greatest Hits	13
91	78	64	13	**LONESTAR ●** BNA 67011/RLG (12.98/18.98)	I'm Already There	9
92	NEW		1	**THE DOORS** Elektra 29370/EEG (11.98/17.98)	The Very Best Of The Doors	92
93	NEW		1	**PHISH** Elektra 62700/EEG (29.98 CD)	Live Phish 02: 7.16.94, Sugarbush Summerstage, North Feystoa, Vermont	93
94	84	74	59	**SHAGGY ▲** MCA 112000* (11.98/17.98)	Hotshot	1
95	80	67	9	**CAKE** Columbia 62130/CRG (11.98 EQ/17.98)	Comfort Eagle	13
96	83	72	25	**VARIOUS ARTISTS ▲** Sony/Zomba/Universal/EMI Music/Epic (12.98 EQ/18.98)	Now 6	1
97	NEW		1	**PHISH** Elektra 62702/EEG (29.98 CD)	Live Phish 01: 12.14.95, Broome County Arena, Binghamton, New York	97
98	85	62	12	**LIL' ROMEO** Soulja 501987*/Priority (11.98/17.98)	Lil' Romeo	6

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	PEAK POSITION
99	93	76	47	**LIFEHOUSE ▲** DreamWorks 450231/Interscope (11.98/17.98) ●	No Name Face	6
100	59	—	2	**LONG BEACH DUB ALLSTARS** DreamWorks 450295/Interscope (11.98/17.98)	Wooders Of The World	59
101	92	70	5	**ADEMA** Arista 14686 (11.98/17.98)	Adema	27
102	91	71	9	**SOUNDTRACK** Walt Disney 860731 (18.98 CD)	The Princess Diaries	41
103	99	88	28	**JAHEIM ●** Divine Mid 47452*/Warner Bros. (11.98/17.98)	[Ghetto Love]	9
104	71	42	7	**SOUNDTRACK** Universal 81413 (13.98 CD)	Jay And Silent Bob Strike Back	28
105	103	93	58	**DAVID GRAY ▲** ATO 88561/RCA 61358/17.98 ●	White Ladder	35
106	96	83	50	**JA RULE ▲** Murder Inc./Def Jam 542934* /IDJMG (17.98/18.98)	Rule 3:36	1
107	76	53	4	**KRAYZIE BONE** Ruthless/Loud/Columbia 85704/CRG (12.98 EQ/18.98)	Thug On De Line	27
108	100	79	19	**SOUNDTRACK ●** DreamWorks 450365/Interscope (12.98/18.98)	Shrek	28
109	98	80	70	**LEE ANN WOMACK ▲** MCA Nashville 170099 (11.98/17.98)	I Hope You Dance	16
110	106	112	46	**R. KELLY ▲** Jive 41705* /Zomba (12.98/18.98)	tp-2.com	1
111	88	65	20	**SOUNDTRACK ▲** Interscope 493835 (12.98/18.98)	Moulin Rouge	3
112	108	113	104	**CREED ◆** Wind-up 13053* (11.98/18.98)	Human Clay	1
113	107	95	44	**TIM MCGRAW ▲** Curb 77978 (12.98/18.98)	Greatest Hits	4
114	104	92	95	**INCUBUS ▲** Immortal 63853/Epic (12.98 EQ/18.98)	Make Yourself	47
115	NEW		1	**PHISH** Elektra 62706/EEG (20.98 CD)	Live Phish 05: 7.8.00, Alpine Valley Music Theater, East Troy, Wisconsin	115
116	89	—	2	**JOHN HIATT** Vanguard 79563 (16.98 CD)	The Tiki Bar Is Open	89
117	95	75	10	**FOXY BROWN ●** Def Jam 548834* /IDJMG (12.98/18.98)	Broken Silence	5
118	NEW		1	**PHISH** Elektra 62704/EEG (25.98 CD)	Live Phish 03: 9.14.00, Coriee Lake Performing Arts Center, Coriee Center, New York	118
119	105	85	39	**SOUNDTRACK ▲** Hollywood 162388 (16.98 CD)	Save The Last Dance	3
120	130	137	51	**DONNIE MCCLURKIN ●** Verity 43150/Zomba (16.98/18.98) ●	Live In London And More...	69
121	114	123	23	**BROOKS & DUNN ●** Arista Nashville 67003/RLG (13.98/18.98)	Steers & Stripes	4
122	137	116	108	**DIXIE CHICKS ▲** Monument 69870/Sony (Nashville) (12.98 EQ/18.98)	Fly	1
123	112	104	26	**SALIVA ●** Island 543999/IDJMG (13.98/18.98)	Every Six Seconds	56
124	109	99	8	**BILAL** Maya 493000/Interscope (12.98/18.98)	1st Born Second	31
125	126	101	8	**CYNDI THOMSON** Capitol (Nashville) 20088 (10.98/17.98)	My World	81
126	NEW		1	**PROPHET JONES** University/Motown 014551/Universal (12.98/18.98) ●	Prophet Jones	126
127	NEW		1	**PHISH** Elektra 62705/EEG (20.98 CD)	Live Phish 04: 6.14.00, Drum Logos, Fukuoka, Japan	127
128	127	111	85	**3 DOORS DOWN ▲** Republic 153928/Universal (12.98/18.98) ●	The Better Life	7
129	101	77	29	**EVE ▲** Ruff Riders 490040* /Interscope (12.98/18.98)	Scorpion	4
130	116	96	8	**BLAKE SHELTON** Warner Bros. (Nashville) 24731/WRN (11.98/17.98)	Blake Shelton	45
131	129	120	32	**ALAN JACKSON ▲** Arista Nashville 69026/RLG (11.98/17.98)	Where Somebody Loves You	15
132	128	114	70	**MATCHBOX TWENTY ▲** Lava/Atlantic 83338/AG (12.98/18.98)	Mad Season	3
133	132	119	45	**SADE ▲** Epic 86186 (12.98 EQ/18.98)	Lovers Rock	3
134	149	122	47	**GODSMACK ▲** Republic 153658/Universal (12.98/18.98)	Awake	5
135	113	94	35	**O-TOWN ▲** J 20008 (11.98/17.98)	O-Town	5
136	135	157	18	**TYRESE ●** RCA 67984* (11.98/17.98)	2000 Watts	10
137	124	108	45	**THE BEATLES ▲** Apple 29325/Capitol (11.98/18.98)	1	1
138	117	91	9	**NEIL DIAMOND ●** Columbia 85400/CRG (12.98 EQ/18.98)	Three Chord Opera	15
139	140	82	8	**SOUNDTRACK ●** Def Jam 588218* /IDJMG (12.98/18.98)	Rush Hour 2	11
140	102	180	3	**SOUNDTRACK** Posthumous 50238/Priority (18.98 CD)	Rock Star	102
141	97	—	2	**VARIOUS ARTISTS** Loko 80047*/Undisputed (11.98/18.98)	The 41st Side	97
142	133	109	52	**AARON CARTER ▲** Jive 41709* /Zomba (11.98/17.98)	Aaron's Party (Come Get It)	4
143	119	102	8	**PRINCE** Warner Bros. 24272 (18.98 CD)	The Very Best Of Prince	66
144	118	98	16	**SOUNDTRACK ●** Motown/Def Jam 548832* /IDJMG (12.98/18.98)	The Fast And The Furious	7
145	123	115	18	**LIL JON & THE EAST SIDE BOYZ** BME 3230* /TVT (10.98/16.98)	Put Yo Hood Up	43
146	115	89	53	**MADONNA ▲** Maverick 47598/Warner Bros. (12.98/18.98)	Music	1
147	136	106	13	**VARIOUS ARTISTS** Warner/Elektra/Atlantic 14728/Arista (12.98/18.98)	Totally Dance	34
148	140	138	41	**COLDPLAY ●** Nettwerk 30162/Capitol (16.98 CD) ●	Parachutes	51
149	144	118	50	**SARA EVANS ▲** RCA (Nashville) 67964/RLG (11.98/17.98)	Born To Fly	55
150	131	110	49	**LUDACRIS ▲** Disturbing tha Peace/Def Jam South 548128* /IDJMG (12.98/18.98)	Back For The First Time	4
151	164	159	98	**FAITH HILL ▲** Warner Bros. (Nashville) 47373/WRN (12.98/18.98)	Breathe	1
152	121	100	4	**BROTHA LYNCH HUNG & C-BO** JCOR 80008/Interscope (11.98/17.98)	Blocc Movement	79
153	143	124	48	**LENNY KRAVITZ ▲** Virgin 50316 (12.98/18.98)	Greatest Hits	2
154	147	105	13	**LFO** J 20006 (12.98/18.98)	Life Is Good	75
155	125	90	15	**SUGAR RAY ●** Lava/Atlantic 83410* /AG (12.98/18.98)	Sugar Ray	6
156	151	144	4	**NICOLE C. MULLEN** Word 85622/Epic (13.98 EQ/17.98) ●	Talk About It	123
157	152	130	7	**CAROLYN DAWN JOHNSON** Arista Nashville 66336 (10.98/16.98)	Room With A View	87
158	154	129	50	**TRAVIS TRITT ●** Columbia (Nashville) 62186/Sony (Nashville) (11.98 EQ/17.98)	Down The Road I Go	51
159	142	103	8	**THE CRYSTAL METHOD** Outpost/Geffen 493063/Interscope (12.98/18.98)	Tweekend	32
160	141	86	9	**JIMMY EAT WORLD** DreamWorks 450334* /Interscope (12.98 CD)	Bleed American	54
161	161	139	13	**PETE YORN** Columbia 62216/CRG (12.98 EQ CD) ●	Music For The Morning After	139
162	148	107	11	**MELISSA ETHERIDGE** Island 548861/IDJMG (12.98/18.98)	Skin	9
163	157	133	32	**TANTRIC** Maverick 47578/Warner Bros. (17.98 CD) ●	Tantric	71
164	162	134	17	**TRICK PONY** Warner Bros. (Nashville) 47927/WRN (11.98/17.98)	Trick Pony	91
165	196	177	23	**NICKEL CREEK** Sugar Hill 3929 (16.98 CD) ●	Nickel Creek	142
166	192	188	14	**CECE WINANS** Wellspring Gospel 51826/Sparrow (12.98/17.98)	CeCe Winans	116
167	RE-ENTRY		11	**VARIOUS ARTISTS ●** Integrity 61002/Time Life (13.98 CD)	Songs 4 Worship — Holy Ground	122
168	NEW		1	**METHRONE** Claytown 2016 (11.98/17.98) ●	Picture Me	168
169	166	140	71	**BRITNEY SPEARS ▲** Jive 41704/Zomba (11.98/18.98)	Oops!...I Did It Again	1
170	194	—	11	**SOUNDTRACK** Warner Sunset 47944/Warner Bros. (12.98/18.98)	Sweet November	66
171	145	97	6	**VARIOUS ARTISTS** Drive-In Nation 69990/Epic (12.98 EQ/18.98)	Ozzfest 2001: The Second Millennium	25
172	190	145	16	**NICKELBACK** Roadrunner 618546 (11.98/17.98) ●	The State	130
173	155	126	10	**KURUPT** Antra 751003/Artemis (12.98/18.98)	Space Boogie: Smoke Oddessey	10
174	156	121	9	**SOUNDTRACK** Lost Highway 170221/Mercury (Nashville) (12.98/18.98)	Down From The Mountain	102
175	150	—	2	**OLIVIA NEWTON-JOHN** UTV 585233 (18.98 CD)	Magic: The Very Best Of Olivia Newton-John	150
176	163	131	5	**FFH** Essential 10530/Zomba (11.98/17.98)	Have I Ever Told You	119
177	169	155	90	**TOBY KEITH ▲** DreamWorks (Nashville) 450209/Interscope (10.98/18.98)	How Do You Like Me Now?!	56
178	165	125	14	**MANDY MOORE ●** Epic 81430 (12.98 EQ/18.98)	Mandy Moore	35
179	168	146	16	**TRISHA YEARWOOD** MCA Nashville 170200 (11.98/17.98)	Inside Out	29
180	146	—	2	**BOZ SCAGGS** Virgin 10035 (18.98 CD)	Dig	146
181	176	171	5	**SOUNDTRACK** Nick/Jive 49008/Zomba (7.98 CD)	Spongebob Squarepants Original Theme Highlights	171
182	173	162	55	**MARY MARY ●** EC/Columbia 83248/CRG (18.98 EQ/18.98)	Thankful	59
183	175	156	30	**JESSICA ANDREWS ●** DreamWorks/Nashville 450246/Interscope (10.98/16.98)	Who I Am	22
184	139	128	5	**VARIOUS ARTISTS** Razor & Tie 89838 (12.98 CD)	Noe Stop '90s Rock	83
185	RE-ENTRY		3	**RICARDO ARJONA △** Sony Discos 84563 (10.98 EQ/17.98) ●	Galeria Caribe	136
186	167	132	16	**RADIOHEAD ●** Capitol 33764 (11.98/17.98)	Amnesiac	2
187	178	166	6	**LOS ANGELES AZULES** Disa 727014 (8.98 CD) ●	Historia Musical	161
188	170	141	4	**ALICE IN CHAINS** Columbia 85693/CRG (11.98 EQ CD)	Greatest Hits	112
189	159	135	8	**THA DOGG POUND** Death Row 53353/D3 (12.98/17.98)	Death Row Presents: The Dogg Pound 2002	36
190	158	127	8	**GANGSTA BOO** Hypnotize Minds/Loud 1928/CRG (12.98 EQ/17.98)	Both Worlds, *69	29
191	187	174	7	**TOYA** Arista 14687 (11.98/17.98) ●	Toya	109
192	111	—	2	**ROBERT EARL KEEN** Lost Highway 170180/Mercury (Nashville) (11.98/17.98) ●	Gravitational Forces	111
193	NEW		1	**AMERICA** Warner Archives 74375/Rhino (17.98 CD)	The Complete Greatest Hits	193
194	NEW		1	**JOHN MAYER** Aware/Columbia 85293* /CRG (7.98 EQ/11.98)	Room For Squares	194
195	180	160	52	**LIL' BOW WOW ▲** So So Def/Columbia 60981* /CRG (11.98 EQ/17.98)	Beware Of Dog	8
196	RE-ENTRY		18	**POINT OF GRACE** Word 85414/Epic (11.98 EQ/17.98)	Free To Fly	20
197	171	151	35	**MUDVAYNE ●** No Name 63823/Epic (12.98 EQ/17.98) ●	L.D. 50	85
198	186	148	5	**LOS TIGRES DEL NORTE** Fonovisa 6140 (8.98/12.98) ●	Uniendo Fronteras	116
199	RE-ENTRY		9	**THE WISEGUYS** Ideal/Mammoth 81061* /Hollywood (14.98 CD) ●	The Antidote	133
200	177	193	18	**SOUNDTRACK ●** Hollywood 62113/Warner Bros. (12.98/18.98)	Pearl Harbor	14

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards. ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △ Certification of 400,000 units (Multi-Platino). *Asterisk indicates LP is available. Most tape prices, and CD prices for RMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices are equivalent prices, which are projected from wholesale prices. Greatest Gainer shows chart's largest unit increase. Pacesetter indicates biggest percentage growth. Heatseeker Impact shows albums removed from Heatseekers this week. # indicates past or present Heatseeker title.

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Top Blues Albums™

OCTOBER 6 2001 Billboard

THIS WEEK	LAST WEEK	WKS ON	ARTIST Imprint & Number/Distributing Label	TITLE
			NUMBER 1 — 1 Week At Number 1	
1	NEW		VARIOUS ARTISTS NARM 50007	Get The Blues!
2	2	67	B.B. KING & ERIC CLAPTON ▲ Duck/Reprise 47612/Warner Bros	Riding With The King
3	1	19	BUDDY GUY Silvertone 41751/Zomba ●	Sweet Tea
4	3	5	VARIOUS ARTISTS Alligator 112 13	Alligator Records 30th Aneiversary Collectioe
5	4	2	JIMMIE VAUGHAN Artemis 751091	Do You Get The Blues?
6	6	29	DELBERT MCCLINTON New West 6024	Nothieg Persoeel
7	8	8	THE WORD ropeadope 93049/AG	The Word
8	7	19	ROBERT CRAY Rykodac 10611/Ryko Palm	Shoulde Beee Home
9	9	98	JOHNNIE TAYLOR Malaco 7409	Gotta Get The Groove Back
10	10	23	VARIOUS ARTISTS UTV 561136	Pure Blues
11	13	57	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE Legacy 63842/Epic	Blees At Suerise
12	11	9	KELLY JOE PHELPS Rykodac 10612	Sky Lihe A Broken Clock
13	12	22	MARCIA BALL Alligator 4870	Presumed Ienocent
14	15	15	VARIOUS ARTISTS Vanguard 79582	Avaloe Bloes - A Tribute To The Music Of Mississippi John Hurt
15	RE-ENTRY		WALTER TROUT Ruf 1061	Go The Distance

Top Reggae Albums™

OCTOBER 6 2001 Billboard

THIS WEEK	LAST WEEK	WKS ON	ARTIST Imprint & Number/Distributing Label	TITLE
			NUMBER 1 — 18 Weeks At Number 1	
1	1	18	BOB MARLEY AND THE WAILERS Tuff Gong/Island 546404/UMJMG	One Love: The Very Best Of Bob Marley And The Wailers
2	2	2	DAMIAN JR. GONG MARLEY Motown 014742/Universal	Helfway Tree
3	3	18	VARIOUS ARTISTS VP 1629*	Reggae Gold 2001
4	4	44	UB40 Virgin 50525	The Very Best Of UB40
5	5	10	MR. VEGAS Greensleeves 263 ●	Damn Right
6	6	97	BOB MARLEY● Tuff Gong/Island 546404/UMJMG	Chent Down Bebyloe
7	8	2	SIZZLA Greensleeves 264	Rastaferi Teech I Everythieg
8	9	19	BUJU BANTON Mp: 0 541336/Universal	Ultimate Collectioe
9	7	63	BEENIE MAN Shocking Vibes/VP 49002*/Virgin	Art And Life
10	10	20	VARIOUS ARTISTS JamDown 40045	Dencehell Xplosion 2001
11	14	20	VARIOUS ARTISTS JamDown 40048	Reggae Xplosion 2001
12	RE-ENTRY		KY-MANI MARLEY Artists Only 87	Meny More Roads
13	15	15	VARIOUS ARTISTS Madacy 1007	Reggae Rocks: Tide Ie High
14	NEW		PETER TOSH Legacy/Columbia 85344/CRG	Super Hits
15	13	36	JIMMY CLIFF Mp: 0 546727/Universal	Jimmy Cliff—Ultimate Collectioe

Top World Albums™

OCTOBER 6 2001 Billboard

THIS WEEK	LAST WEEK	WKS ON	ARTIST Imprint & Number/Distributing Label	TITLE
			NUMBER 1 — 14 Weeks At Number 1	
1	1	14	AFRO CELT SOUND SYSTEM Real World/Narada 10184/Virgin ●	Volume 3: Further Ie Time
2	2	61	BAHA MEN ▲ S-Curve 751052/Artemis ●	Who Let The Doge Out
3	5	16	CESARIA EVORA Windham Hill 11598/RCA ●	Sao Viecente
4	3	63	CIRQUE DU SOLEIL RCA Victor 63568	Dralion
5	6	29	ANTHONY KEARNS/RONAN TYNAN/FINBAR WRIGHT Music Matters 5020 ●	The Irish Tenors: Ellis Island
6	7	73	8E8EL GILBERTO Zingubeem 1026/Six Degrees ●	Teoto Tempo
7	8	55	GIPSY KINGS Nonesuch 79941/AG	Volare! The Very Best Of The Gipsy Kinge
8	10	7	HABIB KOITE & BAMADA Putumayo 182	Bero
9	9	3	SOUNDTRACK Narada 10380/Virgin	Tortille Soup
10	4	11	GAELIC STORM Higher Octave 90247/Virgin	Tree
11	14	21	RAVIN Wagram 77901/George V	Beddhe-Ber III
12	15	2	LEAHY Narada 45716/Virgin	Lakefield
13	12	17	CACHAITO LOPEZ Nonesuch 79639/AG	Cachaito
14	11	32	SOUNDTRACK Sony Classical 66719	Woman On Top
15	13	6	VARIOUS ARTISTS Emerson Entertainment 77605	Celtic Dawn

Top Contemporary Christian Albums™

OCTOBER 6 2001 Billboard

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON	ARTIST Imprint & Number/Distributing Label	TITLE
				NUMBER 1 — 2 Weeks At Number 1	
1	1	—	2	P.O.D. Atlantic 83498/Chordant	Satellite
2	2	—	2	MICHAEL W. SMITH Reunion 33635 Provident	Worship
				$ GREATEST GAINER $	
3	3	1	31	VARIOUS ARTISTS ▲ Integrity 81001/Time Life	Songs 4 Worship—Shout To The Lord
4	4	3	57	DONNIE MCCLURKIN ● Verity 43130/Provident ●	Live In London And More...
5	$	4	4	NICOLE C. MULLEN Word 8127 ●	Telh About It
6	8	7	14	CECE WINANS Wellspring Gospel/Sparrow 1025/Chordant	CeCe Winans
7	RE-ENTRY		18	VARIOUS ARTISTS ● Integrity 1707/Time Life	Songs 4 Worship—Holy Ground
8	6	2	5	FFH Essential 10620/Provident	Have I Ever Told Yoo
9	7	$	69	MARY MARY ● C3/Columbia 7002/Word	Thankful
10	11	8	21	POINT OF GRACE Word 8112	Free To Fly
11	9	6	4	VARIOUS ARTISTS Forefront 4274/Chordant	The Prayer Of Jabez: Music... A Worship Experience
12	13	9	8	VARIOUS ARTISTS Worship Together/Sparrow 0314/Chordant	I Coeld Sing Of Your Love Forever 2
13	12	16	47	VARIOUS ARTISTS ▲ Sparrow 1775/Chordant	WOW-2001: The Year's 30 Top Christian Artists And Hits
14	10	14	18	AVALON Sparrow 1796/Chordant	Oxygen
15	RE-ENTRY		8	WOMEN OF FAITH Integrity 1878/Word	Boundless Love
16	14	12	27	VARIOUS ARTISTS Integrity/Maranatha!/Vineyard 1956/Word	WOW Worship Green: Today's 30 Most Powerful Worship Soege
17	15	15	63	THIRD DAY ● Essential 10620/Provident	Offerings: A Worship Album
18	22	18	70	PLUS ONE ● 143/Atlantic 83329/Chordant	The Promise
19	20	19	6	MERCYME INO 6133/Word ●	Almost There
20	16	—	2	RICHARD SMALLWOOD WITH VISION Verity 43178/Provident ●	Persuaded—Live Ie D.C.
21	21	—	2	TWILA PARIS Sparrow 1825/Chordant	Greatest Hits
22	18	13	27	YOLANDA ADAMS Elektra 62629/Chordant	The Experience
23	23	17	6	JUMP $ Sparrow 1787/Chordant ●	Jump $
24	19	11	4	RELIENT K Gotee 3842/Chordant ●	The Aeatomy Of The Toegue Ie Cheek
25	24	24	48	KURT CARR & THE KURT CARR SINGERS Soapa Centre 4363/Provident ●	Awesome Wonder
26	26	21	28	PHILLIPS, CRAIG AND DEAN Sparrow 1830/Chordant	Let My Worde Be Few
27	17	10	4	SKILLET Ardent 2597/Chordant ●	Alien Youth
28	28	23	41	VARIOUS ARTISTS Maranatha!/Corinthian 1236/Pamplin	Top 25 Praise Soags
29	33	36	48	NEWSBOYS Sparrow 1707/Chordant	Shine: The Hits
30	RE-ENTRY		90	ANNE MURRAY ● StraightWay 0031/Chordant	What A Wonderful World
31	38	28	58	ZOEGIRL Sparrow 51734/Chordant ●	Zoegirl
32	36	33	68	VARIOUS ARTISTS ● Worship Together 0782/Chordant	I Coeld Sieg Of Your Love Forever: 25 Modern Worship Soege
33	RE-ENTRY		23	BISHOP T.D. JAKES & THE POTTER'S HOUSE MASS CHOIR Destarny Sounds/EMI Gospel 6003/Chordant	The Storm Is Over
34	39	—	77	VARIOUS ARTISTS ▲ Hosanna!/Integrity 1723/Word	WOW Worship Draege: Today's 30 Most Powerful Worship Songe
35	31	29	5	BLESSED Ultimate 102	Journey For The Heart
36	RE-ENTRY		47	JACI VELASQUEZ Word 7382	Crystal Cleer
37	37	27	24	SONICFLOOD Gotee 2827/Chordant ●	Sonicpraise
38	RE-ENTRY		9	DEZ Destiny 7702 ●	Sing For Me
				HOT SHOT DEBUT	
39	NEW		1	JACI VELASQUEZ Word 8128	Christmas
40	29	20	4	KEVIN MAX Forefront 5290/Chordant ●	Stereotype 8e

Top Gospel Albums™

OCTOBER 6 2001 Billboard

THIS WEEK	LAST WEEK	2 WKS AGO	WEEKS ON	ARTIST Imprint & Number/Distributing Label	TITLE
				NUMBER 1/GREATEST GAINER — 27 Weeks At Number 1	
1	1	1	58	DONNIE MCCLURKIN ● Verity 43150/Zomba ●	Live Ie London And More...
2	3	3	14	CECE WINANS Wellspring Gospel 51836/Sparrow	CeCe Wieens
3	2	2	73	MARY MARY ● C3/Columbia 63740/CRG	Thankful
4	4	5	7	RICHARD SMALLWOOD WITH VISION Verity 43173/Zomba ●	Persuaded—Live Ie D.C.
5	5	4	27	YOLANDA ADAMS Elektra 62629/EEG	The Experience
6	7	9	53	KURT CARR & THE KURT CARR SINGERS Soapa Centre 430747/Interscope ●	Awesome Wonder
7	6	6	7	TRAMAINE HAWKINS Gospo Centre 70036 ●	Still Tramaine
8	8	7	33	VARIOUS ARTISTS ● EMI/Word/Verity 43183/Zomba	WOW Gospel 2001: The Year's 30 Top Gospel Artists Aed Soags
9	14	14	28	BISHOP T.D. JAKES & THE POTTER'S HOUSE MASS CHOIR Destarny Sounds 30303/EMI Gospel	The Storm Is Over
10	12	13	5	SOUNDTRACK [illegible]	The Be Inspirational: Walk By Faith...Not By Sight
11	9	11	7	BLESSED Ultimate 102	Journey For The Heart
12	13	10	11	DEZ Destiny 7702 ●	Sing For Me
13	17	16	24	REV. CLAY EVANS AND THE AARC MASS CHOIR Mesk 4814	Constaady
14	16	12	7	PASTOR WOODROW HAYDEN AND SHILOH JDI 1361/Diamante Servant	I Know It Was The Blood
15	11	15	11	DOUG & MELVIN WILLIAMS Shekinah 1001/Mesiah	Duets
16	19	17	23	DR. ED MONTGOMERY PRESENTS ALC Ariola 6101	I Still Believe
				HOT SHOT DEBUT	
17	NEW		1	GREG O'QUIN 'N JOYFUL NOYZE [illegible]	Cliches
18	15	19	35	MOSES TYSON, JR. World Class Gospel 50001/Alamo	Music
19	18	24	15	ELDER JIMMY HICKS AND THE VOICES OF INTEGRITY Aaron 1580	Tore It Around
20	27	22	19	GABRIEL HARDEMAN DELEGATION Crystal Rose 20057	To The Chief Musicioe
21	23	21	19	JAMES HALL & WORSHIP AND PRAISE Destiny 7707 ●	We Are At Wer
22	24	18	14	REGINA Real Deal 70827/Orpheus	It Ain't Over
23	21	23	7	LIZ MCCOMB Crystal Rose 20005	Liz McComb
24	22	25	49	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE ● Verity 43138/Zomba ●	Not Geilty—The Experience
25	29	26	102	CECE WINANS ● Wellspring Gospel 51711/Sparrow	Alabaster Box
26	33	34	48	LEE WILLIAMS AND THE SPIRITUAL QC'S MCG 7010 ●	Good Time
27	25	30	80	FRED HAMMOND & RADICAL FOR CHRIST ● Verity 43148/Zomba	Purpose By Desige
28	20	20	21	ESTHER SMITH OnRahn 73050	You Love Me...Still
29	RE-ENTRY		50	BEBE Motown 130405/Universal	Love And Freedom
30	31	27	5	JAMES GREAR & COMPANY Born Again 1035/Diamante Servant	What Will Your Life Say
31	26	29	22	THE BLIND BOYS OF ALABAMA Real World 38810 ●	Spirit Of The Century
32	32	39	15	VARIOUS ARTISTS Nina Haven 20010	Goepel's Top 20 Songe Of The Century
33	30	28	25	SOUNDTRACK Soapa Centre 70035/Zomba	Kingdom Come
34	NEW		1	THE BROOKLYN TABERNACLE CHOIR M2 0 Communications/Word 85911/Epic	Light Of The World
35	34	31	4	VARIOUS ARTISTS Verity 43173/Zomba	Verity Presents The Gospel Greats Vol. 7: Live
36	40	35	96	YOLANDA ADAMS Verity 43144/Zomba	The Best Of Yolanda Adams
37	36	36	27	LFT CHURCH CHOIR/HEZEKIAH WALKER Verity 43157/Zomba ●	Love Is Live!
38	39	37	29	VARIOUS ARTISTS F.Hammond/Verity 43194/Zomba	Fred Hammond Presents: "In Case You Missed It...And Then Some"
39	RE-ENTRY		23	KIM BURRELL Tommy Boy Gospel 1458/Tommy Boy ●	Live In Concert
40	RE-ENTRY		78	VARIOUS ARTISTS ▲ EMI/Word/Verity 43149/Zomba	WOW Gospel 2000—The Year's 30 Top Gospel Artists And Songs

● Albums with the greatest sales gains this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro) △ Certification of 200,000 units (Platino) △² Certification of 400,000 units (Multi-Platino) *Asterisk indicates LP is available. Greatest Gainer shows chart's largest unit increase. Heatseeker Impact shows albums removed from Heatseekers this week. ♦ indicates past or present Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc

Top selling albums compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan®

OCTOBER 6 2001 Billboard

Heatseekers®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
				★ NUMBER 1/HOT SHOT DEBUT ★ 1 Week At Number 1	
1	NEW		1	PROPHET JONES	PROPHET JONES
2	3	3	4	NICOLE C. MULLEN	TALK ABOUT IT
3	4	1	25	PETE YORN	MUSIC FOR THE MORNING AFTER
4	11	9	34	NICKEL CREEK	NICKEL CREEK
				★ GREATEST GAINER ★	
5	13	14	6	METHRONE	PICTURE ME
6	RE-ENTRY		6	RICARDO ARJONA	GALERIA CARIBE
7	5	6	7	LOS ANGELES AZULES	HISTORIA MUSICAL
8	B	B	7	TOYA	TOYA
9	1	—	2	ROBERT EARL KEEN	GRAVITATIONAL FORCES
10	7	S	S	LOS TIGRES DEL NORTE	UNIENDO FRONTERAS
11	RE-ENTRY		10	THE WISEGUYS	THE ANTIDOTE
12	12	12	13	GRUPO BRYNDIS	HISTORIA MUSICAL ROMANTICA
13	2	—	2	OZOMATLI	EMBRACE THE CHAOS
14	14	24	15	TAMMY COCHRAN	TAMMY COCHRAN
15	NEW		1	REVEILLE	BLEED THE SKY
16	23	27	15	CHRIS CAGLE	PLAY IT LOUD
17	16	11	68	RASCAL FLATTS ●	RASCAL FLATTS
18	15	—	2	GROOVE ARMADA	GOODBYE COUNTRY (HELLO NIGHTCLUB)
19	28	28	6	ATB/GEORGE ACOSTA	TRANCE NATION AMERICA TWO
20	25	23	20	DARUDE	BEFORE THE STORM
21	6	10	9	CORMEGA	THE REALNESS
22	18	13	47	JAMIE O'NEAL	SHIVER
23	30	22	11	THE CALLING	CAMINO PALMERO
24	10	—	2	SOIL	SCARS
25	19	19	18	NIKKA COSTA	EVERYBODY GOT THEIR SOMETHING
26	32	29	43	NEW FOUND GLORY	NEW FOUND GLORY
27	20	7	4	THALIA	THALIA CON BANDA-GRANDES EXITOS
28	21	20	4	PAUL OAKENFOLD	IBIZA
29	47	—	2	JEFF CARSON	REAL LIFE
30	NEW		1	IL NINO	REVOLUTION/REVOLUCION
31	22	15	22	BOND	BORN
32	40	46	S	MERCYME	ALMOST THERE
33	27	39	7	RICHARD SMALLWOOD WITH VISION	PERSUADED—LIVE IN D.C.
34	42	37	73	KEITH URBAN ●	KEITH URBAN
35	34	32	14	AFRO CELT SOUND SYSTEM	VOLUME 3: FURTHER IN TIME
36	26	47	12	RES	HOW I DO
37	35	34	39	PAULINA RUBIO ●	PAULINA
38	38	36	45	PHIL VASSAR	PHIL VASSAR
39	44	43	4	JUMP S	JUMP S
40	39	25	4	RELIENT K	THE ANATOMY OF THE TONGUE IN CHEEK
41	NEW		1	BUDDY & JULIE MILLER	BUDDY & JULIE MILLER
42	48	—	42	VICENTE FERNANDEZ	HISTORIA DE UN IDOLO VOL. 1
43	24	26	3	ORBITAL	THE ALTOGETHER
44	49	17	4	AMERICAN HEAD CHARGE	THE WAR OF ART
45	46	—	39	KURT CARR & THE KURT CARR SINGERS	AWESOME WONDER
46	43	44	6	TRAMAINE HAWKINS	STILL TRAMAINE
47	RE-ENTRY		31	LUPILLO RIVERA ●	DESPRECIADO
48	50	16	6	PRIMER 5S	(THE) NEW RELEASE
49	NEW		1	JOAN SEBASTIAN	EN VIVO: DESDE LA PLAZA EL PROGRESO DE GUADALAJARA
50	31	33	8	DA BEATMINERZ	BRACE 4 IMPAK

OCTOBER 6 2001 Billboard

Top Independent Albums™

Both charts compiled from a national sample of retail store, mass merchant and internet sales reports collected, compiled, and provided by SoundScan®

THIS WEEK	LAST WEEK	2 WKS AGO	WKS ON	ARTIST / IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
				★ NUMBER 1/HOT SHOT DEBUT ★ 1 Week At Number 1	
1	NEW		1	COO COO CAL	DISTURBED
2	3	3	11	DREAM STREET	DREAM STREET
3	1	1	4	RZA AS BOBBY DIGITAL	DIGITAL BULLET
4	2	2	8	SNOOP DOGG PRESENTS THA EASTSIDAZ	DUCES 'N TRAYZ—THE OLD FASHIONED WAY
5	4	—	2	JOHN HIATT	THE TIKI BAR IS OPEN
6	S	—	2	VARIOUS ARTISTS	THE 41ST SIDE
7	6	4	18	LIL JON & THE EAST SIDE BOYZ	PUT YO HOOD UP
8	11	9	38	NICKEL CREEK	NICKEL CREEK
9	13	11	6	METHRONE	PICTURE ME
10	7	S	10	KURUPT	SPACE BOOGIE: SMOKE ODDESSEY
11	8	6	B	THA DOGG POUND	DEATH ROW PRESENTS: THA DOGG POUND 2002
12	10	7	S	LOS TIGRES DEL NORTE	UNIENDO FRONTERAS
				★ GREATEST GAINER ★	
13	25	—	2	VEGGIE TUNES	VEGGIE TALES: SILLY SONGS WITH LARRY
14	12	8	5	CHRISTINA AGUILERA	JUST BE FREE
15	19	16	7	ATB/GEORGE ACOSTA	TRANCE NATION AMERICA TWO
16	18	14	20	DARUDE	BEFORE THE STORM
17	9	10	9	CORMEGA	THE REALNESS
18	14	12	7	SOULJA SLIM	THE STREETS MADE ME
19	16	13	4	PAUL OAKENFOLD	IBIZA
20	15	—	2	DRU DOWN	PIMPIN' PHERNELIA
21	NEW		1	DJ ESCAPE	PARTY TIME 2002 .01
22	17	15	3	ORBITAL	THE ALTOGETHER
23	23	19	16	VARIOUS ARTISTS	PUNK O RAMA 2001 VOL. 6
24	21	18	14	PENNYWISE	LAND OF THE FREE?
25	26	31	3	JOAN SEBASTIAN	EN VIVO: DESDE LA PLAZA EL PROGRESO DE GUADALAJARA
26	24	17	B	GILLIAN WELCH	TIME (THE REVELATOR)
27	NEW		1	DENNIS DA MENACE	THE WONDERFUL WORLD OF DENNIS
28	22	22	B	MR. SPITFLAME	TANGLE WIT ME VOL. 1
29	48	—	2	VARIOUS ARTISTS	POET: A TRIBUTE TO TOWNES VAN ZANDT
30	27	32	7	JACK JOHNSON	BRUSHFIRE FAIRYTALES
31	30	25	18	JANE MONHEIT	COME DREAM WITH ME
32	29	23	17	MARCO ANTONIO SOLIS ●	MAS DE MI ALMA
33	20	20	4	GANGSTA BLAC	DOWN SOUTH FLAVA
34	NEW		1	DJ ICEY	ESSENTIAL ELEMENTS: THE BREAKS ELEMENT
35	34	36	S	SOUNDTRACK	TAE-BO INSPIRATIONAL: WALK BY FAITH...NOT BY SIGHT
36	31	30	6	BLESSED	JOURNEY FOR THE HEART
37	28	26	3	MORCHEEBA	BACK TO MINE
38	38	27	10	DEZ	SING FOR ME
39	NEW		1	VARIOUS ARTISTS	GET THE BLUES!
40	NEW		1	BAD BOY JOE	THE BEST OF FREESTYLE MEGAMIX VOLUME 2
41	32	24	3	BAD BOY BILL	BANGINTHEBOXFIVE
42	50	50	6	DJ SCREW	THE LEGEND
43	41	29	44	LOUIE DEVITO	N.Y.C. UNDERGROUND PARTY VOLUME 3
44	37	28	61	BAHA MEN ▲	WHO LET THE DOGS OUT
45	RE-ENTRY		12	REV. CLAY EVANS AND THE AARC MASS CHOIR	CONSTANTLY
46	49	35	7	PASTOR WOODROW HAYDEN AND SHILOH	I KNOW IT WAS THE BLOOD
47	33	37	4	DOUG & MELVIN WILLIAMS	DUETS
48	RE-ENTRY		5	DR. ED MONTGOMERY PRESENTS ALC	I STILL BELIEVE
49	NEW		1	GREG O'QUIN 'N JOYFUL NOYZE	CLICHES
50	NEW		1	SUPERCHUNK	HERE'S TO SHUTTING UP

The Heatseekers chart lists the best-selling titles by new and developing artists, defined as those who have never appeared in the top 100 of The Billboard 200 chart. When an album reaches this level, the album and the artist's subsequent albums are immediately ineligible to appear on the Heatseekers chart. Top Independent Albums are current titles that are sold via independent distribution, including those which are fulfilled via major branch distributors. ●Albums with the greatest sales gains this week. Greatest Gainer shows chart's largest unit increase. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum) ● RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ℗AA Latin awards. ©Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △' Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl LP is available. Most tape prices are suggested lists. Tape prices marked EQ and most CD prices are equivalent prices, which are projected from wholesale prices. ♣ indicates past or present Heatseeker title. ©2001, Billboard/BPI Communications, and SoundScan, Inc.

Top Internet Album Sales™

OCTOBER 6 2001 Billboard

THIS WEEK	LAST WEEK	WKS. ON	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE	BILLBOARD 200 RANK
			NUMBER 1 1 Week At Number 1		
1	10	2	**DIANA KRALL** Verve 548684/VG	The Look Of Love	9
2	1	3	**BOB DYLAN** Columbia 85975*/CRG	Love And Theft	20
NEW			**TORI AMOS** Atlantic 83486/AG	StrangeLittleGirls	4
4	4	2	**JOHN HIATT** Vanguard 79693	The Tiki Bar Is Open	116
NEW			**MACY GRAY** Epic 85289*	The 10	11
6	6	38	**SOUNDTRACK** ▲ Mercury (Nashville) 170069	O Brother, Where Art Thou?	26
7	9	44	**ENYA** ▲ Reprise 47435/Warner Bros.	A Day Without Rain	7
8	3	13	**ALICIA KEYS** ▲ J 20002	Songs In A Minor	2
RE-ENTRY			**MARTINA MCBRIDE** RCA (Nashville) 67912/RLG	Greatest Hits	5
RE-ENTRY			**JOHN MAYER** Aware/Columbia 85293*/CRG	Room For Squares	194
NEW			**LIVE** Radioactive 112405/MCA	V	22
NEW			**LEE GREENWOOD** Capitol (Nashville) 98588	American Patriot	–
12	7	2	**DREAM THEATER** Elektra 62661/EEG	Live Scenes From New York	–
13	5	2	**NICKELBACK** Roadrunner 618485/IDJMG	Silver Side Up	3
14	12	4	**BJÖRK** Elektra 62853/EEG	Vespertine	70
15	14	18	**STAIND** ▲ Flip/Elektra 62626/EEG	Break The Cycle	14
16	15	6	**ALISON KRAUSS & UNION STATION** Rounder 618095/IDJMG	New Favorite	87
17	11	2	**BEN FOLDS** Epic 84610*	Rockin' The Suburbs	73
18	17	2	**BOZ SCAGGS** Virgin 11635	Dig	180
19	24	29	**EVA CASSIDY** Blix Street 10845	Songbird	–
20	23	2	**JAY-Z** Roc-A-Fella/Def Jam 586306*/IDJMG	The Blueprint	1
21	2	2	**ROBERT EARL KEEN** Lost Highway 170198/Mercury (Nashville) ●	Gravitational Forces	192
RE-ENTRY			**TRAIN** ▲ Aware/Columbia 69998/CRG	Drops Of Jupiter	43
23	22	12	**GORILLAZ** ▲ Parlophone 31748/Virgin	Gorillaz	28
24	16	2	**P.O.D.** Atlantic 83475/AG	Satellite	8

Top Soundtracks™

OCTOBER 6 2001 Billboard

THIS WEEK	LAST WEEK	WKS. ON	TITLE	IMPRINT & NUMBER/DISTRIBUTING LABEL
			NUMBER 1 2 Weeks At Number 1	
1	1	2	**GLITTER (MARIAH CAREY)**	Virgin 10297*
2	2	15	**O BROTHER, WHERE ART THOU?** ▲	Mercury 170069
3	NEW		**WWF: TOUGH ENOUGH**	DreamWorks 450336/Interscope
4	7	2	**HARDBALL**	So So Def/Columbia 86025/CRG
5	3	8	**AMERICAN PIE 2** ●	Republic 014494/Universal
6	4	15	**COYOTE UGLY** ▲	Curb 78703
7	5	2	**TRAINING DAY**	Priority 50213*
8	9	9	**THE PRINCESS DIARIES**	Walt Disney 860731
9	6	7	**JAY AND SILENT BOB STRIKE BACK**	Universal 014713
10	10	15	**SHREK** ●	DreamWorks 450305/Interscope
11	8	15	**MOULIN ROUGE** ▲	Interscope 493035
12	12	15	**SAVE THE LAST DANCE** ▲	Hollywood 162298
13	13	8	**RUSH HOUR 2** ●	Def Jam 586216*/IDJMG
14	11	3	**ROCK STAR**	Posthumen 50238/Priority
15	14	15	**THE FAST AND THE FURIOUS** ●	Murder Inc./Def Jam 548832*/IDJMG
16	19	8	**SWEET NOVEMBER**	Warner Sunset 47944/Warner Bros.
17	15	9	**DOWN FROM THE MOUNTAIN**	Lost Highway 170221/Mercury (Nashville)
18	16	5	**SPONGEBOB SQUAREPANTS ORIGINAL THEME HIGHLIGHTS**	Nick/Jive 49500/Zomba
19	17	15	**PEARL HARBOR** ●	Hollywood 48113/Warner Bros.
20	20	10	**JOSIE & THE PUSSYCATS** ●	Play-Tone 85683/Epic
21	18	3	**EXIT WOUNDS – THE ALBUM**	Blackground 10192
22	21	7	**GREASE** ▲	Polydor 825095/Universal
23	22	15	**REMEMBER THE TITANS** ●	Walt Disney 860687
24	24	15	**DUETS**	Hollywood 162241
25	NEW		**BLOW**	Cheeba Sound 10044/Virgin

Top Internet Album Sales reflects physical albums ordered though Internet merchants, based on data collected by SoundScan. Unlike most Billboard album charts, catalog titles are included on the Internet and Soundtrack charts. ➡ Albums with the greatest sales gain this week. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro.) △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl available. ♦ indicates past or present Heatseeker title © 2001, Billboard/BPI Communications and SoundScan, Inc.

Top Pop® Catalog

OCTOBER 6 2001 Billboard

All 3 charts are compiled from a national sample of retail store, mass merchant and internet sales reports collected, compiled, and provided by SoundScan

THIS WEEK	LAST WEEK	2 WKS AGO	TOTAL WKS	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	TITLE
				NUMBER 1 / GREATEST GAINER 1 Week At Number 1	
1	8	—	2	**LEE GREENWOOD** Capitol (Nashville) 98588 (11.98 CD)	AMERICAN PATRIOT
2	1	1	4	**AALIYAH** ▲ Blackground 10753 (12.98/17.98)	ONE IN A MILLION
3	2	2	80	**ENYA** ▲ Reprise 46635/Warner Bros. (12.98/18.98)	PAINT THE SKY WITH STARS – THE BEST OF ENYA
4	3	—	71	**DIDO** ▲ Arista 19025 (12.98/18.98) ♦	NO ANGEL
5	4	3	250	**DEF LEPPARD** ▲ Mercury 528781/IDJMG (10.98/17.98)	VAULT – GREATEST HITS 1980-1995
6	5	5	84	**U2** ▲ Island 524613/IDJMG (12.98/18.98)	THE BEST OF 1980-1990
7	6	7	528	**METALLICA** ◆ Elektra 61113*/EEG (11.98/17.98)	METALLICA
8	7	4	361	**BOB SEGER & THE SILVER BULLET BAND** ▲ Capitol 36334* (10.98/15.98)	GREATEST HITS
9	10	11	1277	**PINK FLOYD** ◆ Capitol 46001* (10.98/17.98)	DARK SIDE OF THE MOON
10	9	9	639	**BOB MARLEY AND THE WAILERS** ◆ Tuff Gong/Island 846210/IDJMG (12.98/18.98)	LEGEND
11	12	8	383	**TOM PETTY AND THE HEARTBREAKERS** ▲ MCA 110613 (12.98/18.98)	GREATEST HITS
12	16	15	565	**JAMES TAYLOR** ◆ Warner Bros. 3113 (7.98/11.98)	GREATEST HITS
13	11	6	27	**EVA CASSIDY** Blix Street 10845 (11.98/18.98)	SONGBIRD
14	21	17	191	**DIXIE CHICKS** ◆ Monument 88115/Sony (Nashville) (10.98 EQ/17.98) ♦	WIDE OPEN SPACES
15	RE-ENTRY		453	**CAROLE KING** ◆ Epic 69150 (7.98 EQ/11.98)	TAPESTRY
16	14	10	111	**MOBY** ▲ V2 27049* (10.98/18.98) ♦	PLAY
17	15	—	39	**AALIYAH** ▲ Blackground/Jive 41533*/Zomba (10.98/16.98)	AGE AIN'T NOTHING BUT A NUMBER
18	19	16	203	**SHANIA TWAIN** ◆ Mercury (Nashville) 536883 (12.98/18.98)	COME ON OVER
19	17	31	206	**CREED** ▲ Wind-up 13948 (11.98/16.98) ♦	MY OWN PRISON
20	24	19	142	**GODSMACK** ▲ Republic 153198/Universal (12.98/18.98) ♦	GODSMACK
21	23	26	143	**KID ROCK** ◆ Top Dog/Lava/Atlantic 83119*/AG (12.98/18.98) ♦	DEVIL WITHOUT A CAUSE
22	25	23	101	**WEEZER** ▲ DGC 424629/Interscope (10.98/17.98) ♦	WEEZER
23	34	13	44	**SYSTEM OF A DOWN** ● American/Columbia 86924/CRG (7.98 EQ/11.98) ♦	SYSTEM OF A DOWN
24	27	20	112	**BON JOVI** ▲ Mercury 528613/IDJMG (10.98/17.98)	CROSS ROAD
25	26	14	271	**EAGLES** ▲ Geffen 424725/Interscope (12.98/18.98)	HELL FREEZES OVER
26	18	22	29	**TOBY KEITH** ▲ Mercury (Nashville) 586962 (11.98/17.98)	GREATEST HITS VOLUME ONE
27	20	12	227	**ABBA** ▲ Polydor 517007/Universal (12.98/18.98)	GOLD
28	31	24	99	**JOHN MELLENCAMP** ▲ Mercury 538736/IDJMG (11.98/17.98)	THE BEST THAT I COULD DO 1978 - 1988
29	28	21	512	**JOURNEY** ◆ Columbia 44493/CRG (7.98 EQ/17.98)	JOURNEY'S GREATEST HITS
30	36	37	371	**AC/DC** ◆ EastWest 92416/EEG (11.98/17.98)	BACK IN BLACK
31	RE-ENTRY		69	**SARAH MCLACHLAN** ▲ Arista 19049 (12.98/18.98)	MIRRORBALL
32	37	30	357	**AEROSMITH** ◆ Columbia 57367/CRG (7.98 EQ/11.98)	AEROSMITH'S GREATEST HITS
33	32	25	299	**NIRVANA** ◆ DGC 424475* (12.98/18.98)	NEVERMIND
34	33	29	490	**GUNS N' ROSES** ◆ Geffen 424148/Interscope (12.98/18.98)	APPETITE FOR DESTRUCTION
35	30	18	343	**MADONNA** ▲ Sire 26442*/Warner Bros. (12.98/18.98)	THE IMMACULATE COLLECTION
36	45	36	126	**MILES DAVIS** ▲ Legacy/Columbia 64935/CRG (7.98 EQ/11.98)	KIND OF BLUE
37	50	40	187	**SADE** ▲ Epic 85287 (12.98 EQ/18.98)	THE BEST OF SADE
38	39	33	118	**LIMP BIZKIT** ▲ Flip 490336*/Interscope (12.98/18.98)	SIGNIFICANT OTHER
39	44	45	251	**SUBLIME** ▲ Gasoline Alley 11813/MCA (12.98/18.98)	SUBLIME
40	42	38	399	**CREEDENCE CLEARWATER REVIVAL** ▲ Fantasy 2* (12.98/17.98)	CHRONICLE THE 20 GREATEST HITS
41	41	32	103	**BLINK-182** ▲ MCA 111950 (12.98/18.98)	ENEMA OF THE STATE
42	46	46	136	**AL GREEN** ▲ Hi/The Right Stuff 30800/Capitol (10.98/17.98)	GREATEST HITS
43	35	—	14	**THE CHARLIE DANIELS BAND** ▲	A DECADE OF HITS
44	38	35	171	**AEROSMITH** ▲ Geffen 424718/Interscope (12.98/18.98)	BIG ONES
45			320	**SOUNDTRACK** ▲ Polydor 825095/Universal (12.98/18.98)	GREASE
46	29	27	79	**STAIND** ▲ Flip/Elektra 62286/EEG (12.98/18.98) ♦	DYSFUNCTION
47	40	—	57	**POISON** ▲ Capitol 53375 (7.98/11.98)	GREATEST HITS 1986–1996
48			97	**BRUCE SPRINGSTEEN** ▲ Columbia 67860*/CRG (10.98 EQ/17.98)	GREATEST HITS
49			229	**MATCHBOX 20** ◆ Lava/Atlantic 92731*/AG (10.98/17.98) ♦	YOURSELF OR SOMEONE LIKE YOU
50			498	**VAN MORRISON** ▲ Polydor 527468/Universal (12.98/18.98)	THE BEST OF VAN MORRISON

➡ Albums with the greatest sales gains this week. Catalog albums are 2-year-old titles that have fallen below No. 100 on The Billboard 200 or reissues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. ● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 album units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral following Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. RIAA Latin awards: ○ Certification for net shipment of 100,000 units (Oro). △ Certification of 200,000 units (Platino). △² Certification of 400,000 units (Multi-Platino). *Asterisk indicates vinyl LP is available. Most tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD prices, are equivalent prices, which are projected from wholesale prices. Greatest Gainer Shows chart's largest unit increase ♦ indicates past Heatseeker title. © 2001, Billboard/BPI Communications, and SoundScan, Inc

Chart Codes:
—ALBUMS—
The Billboard 200 (B200)
Blues (BL)
Classical (CL)
Classical Crossover (CX)
Contemporary Christian (CC)
Country (CA)
Country Catalog (CCA)
Electronic (EA)
Gospel (GA)
Heatseekers (HS)
Independent (IND)
Internet (INT)
Jazz (JZ)
Contemporary Jazz (CJ)
Latin Albums (LA)
Latin: Latin Pop (LPA)
Latin: Regional Mexican (RMA)
Latin: Tropical/Salsa (TSA)
New Age (NA)
Pop Catalog (PCA)
R&B/Hip-Hop (RBA)
R&B/Hip-Hop Catalog (RBC)
Reggae (RE)
World Music (WM)
—SINGLES—
Hot 100 (H100)
Hot 100 Airplay (HA)
Hot 100 Singles Sales (HSS)
Adult Contemporary (AC)
Adult Top 40 (A40)
Country (CS)
Dance/Club Play (DC)
Dance/Sales (DS)
Hot Latin Tracks (LT)
Latin: Latin Pop (LPS)
Latin: Regional Mexican (RMS)
Latin: Tropical/Salsa (TSS)
R&B Hip-Hop (RBH)
R&B Hip-Hop Airplay (RA)
R&B Hip-Hop Singles Sales (RS)
Rap (RP)
Mainstream Rock (RO)
Modern Rock (MO)
Top 40 Tracks (T40)

Rankings from biweekly charts are listed in italics during a chart's unpublished week.

112: B200 85; RBA 54; H100 21, 57; HA 20, 52; HSS 75; RA 26, 28; RBH 25, 28; RS 26; T40 19
2Pac: RBA 77; RBC 8, 9, 12, 17
3 Doors Down: B200 128; *A40* 10; H100 30; HA 31; RO 23; T40 *20*
311: MO 39

—A—

Aaliyah: B200 21; PCA 2, 17; RBA 7; RBC 1, 2; H100 23, 100; HA 19; RA 4; RBH 6; TSS 40
Abba: PCA 27
Abigail: DC 49
AC/DC: PCA 30
George Acosta: EA 9; HS 19; IND 15
Yolanda Adams: CC 22; GA 5, 36; RBC 15
Adema: MO 17; RO 16
Trace Adkins: CS 16
Aerosmith: PCA 32, 44
Afro Celt Sound System: HS 35; WM 1; A40 28
Afroman: B200 27; RBA 18; H100 61; HA 64; HSS 60; MO 37; RA 62; RBH 62; RP 23; RS 47; *T40 40*
Pepe Aguilar: LA 18; RMA 11; LPS 13; LT 2; RMS 5
Christina Aguilera: IND 14; LA 42; LPA 16
ALC: GA 16; IND 48
Alegres De La Sierra: LT 35; RMS 17
Ley Alejandro: LPS 20; LT 31; TSS 39
Alice In Chains: B200 188
Alien Ant Farm: B200 29; H100 38; HA 37; MO 3; RO 21; T40 39
Gary Allan: CA 36; CS 27
All Star Tribute: H100 51; HA 46; RA 70; RBH 81; T40 31
Allure: HSS 11; RBH 56; RS 7
Karrin Allyson: *JZ* 24
Herb Alpert: *CJ 20*
Amber: DC 6
America: B200 193
American Head Charge: HS 44
American Hi-Fi: H100 87
Amethystium: *NA* 5
Tori Amos: B200 4; INT 3
Sunshine Anderson: RBA 93; RBH 85
Jessica Andrews: B200 183; CA 25; AC 26; CS 45
Los Angeles Azules: B200 187; HS 7; LA 2; RMA 1
Los Angeles De Charlie: LA 63; RMS 39
Anonymous 4: *CL* 15
Marc Anthony: LA 46; TSA 4
Marc Antoine: *CJ* 22
India.Arie: B200 83; RBA 37; A40 30; DSA 12; HSS 62; RA 53; RBH 53; RO 39; RS 52
Ricardo Arjona: B200 185; HS 6; LA 1, 48; LPA 1, *20*
Louis Armstrong: *JZ* 15
Joe Arroyo: TSA 14
ATB: EA 9; HS 19; IND 15; DC 27
Aubrey: DC 1
Avalon: CC 14
Avant: HSS 74; RS 48
Ramon Ayala: LT 21; RMS 9
Ramon Ayala Y Sus Bravos Del Norte: LA 30; RMA 17
Ayana: H100 93; RA 31; RBH 32
Steve Azar: CS 57
Azul Azul: LA 35; LPA 14; DC 28; HSS 29

—B—

Baby: H100 98; RA 42; RBH 42
Babyface: B200 34; RBA 11; H100 91; HSS 17; RA 36; RBH 37; RS 21
Backstreet Boys: AC 8; H100 96
Bad Azz: RBA 65
Bad Boy Bill: IND 41
Bad Boy Joe: IND *40*
Erykah Badu: A40 26
Baha Men: IND 44; WM 2
David Ball: CS 31
Marcia Ball: BL 13
Bamada: WM 8
Banda El Limon: RMS *30*
Banda El Recodo: LA 25, 70; RMA 14; LT 11; RMS 2, 13
Banda Machos: LA 60
Buju Banton: RE 8
Barenaked Ladies: A40 17
Basement Jaxx: DC 42
88Mak: AC 19
The Beatles: B200 137
Beautiful Creatures: RO 40
Beenie Man: RE 9
Joshua Bell: *CX* 11
Benzino: RS 66
Better Than Ezra: A40 13
Big Kahuna: *JZ* 22
Big Lew BKA Popeye Reds: HSS 16; RBH 89; RP 5; RS 11
Bilal: B200 124; RBA 39; HSS 39; RA 55; RBH 54; RS 51, 59
Bjork: B200 70; EA 1; IHT 15
Clint Black: CS 54
Black Rob: H100 76; RA 29; RBH 29; RS 73
The Black Crowes: RO 34
Terence Blanchard: *JZ* 13
Memphis Bleek: RA 68; RBH 73
Blessed: CC 35; GA 11; IHD 36
Mary J. Blige: B200 15; RBA 5; RBC 7, 20; H100 5; HA 4; HSS 53; RA 2; RBH 2, 93; RS 41; T40 18
The Blind Boys Of Alabama: GA 31
Blink-182: B200 75; PCA 41; MO 18, 23
Andrea Bocelli: *CL* 2, 3
Bon Jovi: PCA 24
Bond: *CX* 3; HS 31
Krayzie Bone: B200 107; RBA 35
Michelle Branch: B200 80; A40 11; H100 24; HA 27; T40 13
Rick Braun: *CJ* 19, 23
Michael Brecker: *JZ* 21
Jim Brickman: *NA* 8; AC 16
Sarah Brightman: *CX* 5; DSA 22
Chad Brock: CS 50
Brooks & Dunn: B200 121; CA 11; CCA 6; CS 3; H100 35; HA 33
Garth Brooks: CCA 17
The Brooklyn Tabernacle Choir: GA 34
Brotha Lynch Hung: B200 152; RBA 45
Foxy Brown: B200 117; RBA 30; RA 59; RBH 61; RS 56
Shannon Brown: CS 53
Kim Burrell: GA 39
Bush: MO 15; RO 11
Busta Rhymes: RA 45; RBH 48
Butthole Surfers: MO 25
Tracy Byrd: CA 44; CS 30

—C—

Athena Cage: HSS 58
Chris Cagle: CA 33; HS 16; CS 56
Cake: B200 95; A40 33; MO 22
Maria Callas: *CL* 14
The Calling: HS 23; A40 25
Cameo: DC 50; DSA 17; HSS 6
Los Caminantes: LA 50
Blu Cantrell: B200 56; RBA 40; H100 4; HA 3; LPS 28; RS 74; T40 3; TSS 20
Mariah Carey: B200 17; RBA 12; STX 1; AC 17; DC 50; DSA 17; HSS 6; RA 51; RBH 55, 88; RS 13
Guiliano Carmignola: *CL* 7
Mary Chapin Carpenter: CA *50*
Rodney Carrington: CA 49
Kurt Carr: CC 25; GA 6; HS 45
Kurt Carr Singers: CC 25; GA 6; HS 45
Jeff Carson: CA 38; HS 29; CS 18
Aaron Carter: B200 48, 142
Case: RBA 90; H100 19; HA 18; HSS 66; RA 7; RBH 8; RP 14; RS 31, 55
Johnny Cash: CCA 8
Eva Cassidy: INT 20; PCA 13
C-BO: B200 152; RBA 45
Ceevox: DC 22
Manu Chao: LA 26; LPA 11
The Chemical Brothers: DC 18; DSA 9; HSS 44
Kenny Chesney: B200 90; CA 7; CS 23
El Chichicuilote: LA 64
Charlotte Church: *CX* 10
Cincinnati Symphony Orchestra: *CL* 5
Cirque Du Soleil: WM 4
City High: B200 89; RBA 74; RA 34; RBH 35; T40 32
Eric Clapton: BL 2; AC *20*
Jameson Clark: CS 60
Jimmy Cliff: RE 15
Linda Clifford: DC 31
Patsy Cline: CCA 13, 16
Rosemary Clooney: *JZ* 22
Club 3D: TSS 13
Tammy Cochran: CA 28; HS 14; CS 11; H100 79; HA 75
Cocoa Brovaz: RS 75
Coldplay: B200 148; A40 35
Collective Soul: B200 *50*
John Coltrane: *JZ* 6, 16, 18
Confederate Railroad: CS 55
Conjunto Primavera: LA 21; RMA 13; LT 17; RMS 4, 10
Control: RMS 40
Coo Coo Cal: B200 45; IHD 1; RBA 16; HSS 7; RBH 50; RP 3; RS 6
Joyce Cooling: *CJ* 18
Copa Cat Pack: *JZ* 22
Cormega: HS 21; IND 17; RBA 64
Hikka Costa: HS 25
Elvis Costello: *CX* 12
Costumbre: RMS 31
Deborah Cox: DC 5
El Coyote Y Su Banda Tierra Santa: LA 75
Jimmy Cozier: RBA 87; HSS 33; RA 49; RBH 47; RS 43
The Cranberries: A40 29
Randy Crawford: *CJ* 9
Robert Cray: BL 8
Creed: B200 112; PCA 19
Creedence Clearwater Revival: PCA 40
Cristian: LA 23; LPA 9; LPS 4, 14; LT 3, 27; TSS 17, 35
Celia Cruz: TSA 18
The Crystal Method: B200 159; EA 4; DC 21
Cuisillos De Arturo Macias: LT 34; RMS 16
Brian Culbertson: *CJ* 5
The Cult: RO 37
Mark Curry: H100 76; RA 29; RBH 29; RS 73

—D—

D12: B200 51; RBA 41; HSS 10; RP 16; RS 35
Da Beatminerz: HS 50; RBA 69
Da Brat: RBH 88; RS 13
Daft Punk: EA 6; DC 14
Gigi D'Agostino: EA 14; H100 88
Dannis Da Menace: IND 27; RBA 60; HSS 23; RBH 87; RP 4; RS 9
Lola Damone: HSS 48; RP 20; RS 40
Damozel: RS 57
Charlie Daniels: CCA 7
The Charlie Daniels Band: CCA 5; PCA 43
Darude: EA 10; HS 20; IHD 16
Craig David: B200 66; RBA 49; DSA 6; H100 16; HA 17; HSS 14; RBH 75; RS 27; T40 11
Miles Davis: *JZ* 14, 19; PCA 36
Days Of The New: RO 20
Default: MO 31; RO 33
Def Leppard: PCA 5
Delerium: *NA* 11
John Denver: CCA 12
Depeche Mode: DC 10; DSA 13; HSS 68
The Derailers: CA 70
Destiny's Child: B200 36; RBA 31; DC 25; DSA 4, 19; H100 56, 90; HA 57; HSS 12; RA 57; RBH 60, 74; RS 10; T40 36
Louie DeVito: IND 43
Dez: CC 38; GA 12; IHD 38; RBA 66
Diamond Rio: CA 29; AC 6
Neil Diamond: B200 138; AC 28
Dido: PCA 4; A40 15, 32; AC 3; DC 38; H100 50; HA 45
Joe Diffie: CS 36
Digital Allies: DSA 21
Dilated Peoples: RS 58
Disturbed: B200 41; MO 9; RO 5
Dana Divina: RS 70
Dixie Chicks: B200 122; CA 12; CCA 2; PCA 14; CS 42
DJ Romain: DC 31
DJ Clue: RBA 85
DJ Encore: DC 39
DJ Escape: EA 12; IHD 21
DJ Icey: IND 34
DJ Screw: IHD 42
DMX: RBC 14; HSS 67; RA 30, 65; RBH 31, 66; RP 22; RS 44, 65
Dominic: TSS 27
The Donz: HSS 13; RBH 96; RS 14
The Doors: B200 92
Dr. Dre: RA 55; RBH 54
Dream: DSA 8; HSS 5; RS 24
Dream Street: B200 65; IND 2
Dream Theater: INT 13
Dreamcatcher: DC 43
Drowning Pool: B200 47; RO 30
Dru Down: IHD 20; RBA 97
Drunken Master: HSS 48; RP 20; RS 40
Dub Pistols: DC 9
Huey Dunbar: TSA 8; LPS 10; LT 13; TSS 8
Jermaina Dupri: HSS 71; RA 50; RBH 45; RP 19; RS 39
Rocio Durcal: LA 72; LPS 30
Bob Dylan: B200 20; INT 2
Dynamix: DC *20*

—E—

Eagles: PCA 25
Kurt Elling: *JZ* 23
Missy "Misdemeanor" Elliott: B200 49; RBA 36; H100 15; HA 14; RA 13, 39; RBH 14, 40; T40 28
Richard Elliot: *CJ* 1
Empty Mynd: RP 18; RS 38
Engelina: DC 39
Enya: B200 7; INT 7; *NA* 1; PCA 3; A40 9; AC 5; H100 18; HA 23; T40 17
Melissa Etheridge: B200 162; A40 37
Faith Evans: H100 70; HA 66; RA 19, 38; RBH 23, 39
Rev. Clay Evans And The AARC Mass Choir: GA 13; IND 45
Sara Evans: B200 149; CA 16; CS *40*
Eve 6: A40 16; H100 66; HA 63; T40 34
Eve: B200 129; RBA 86; H100 8; HA 8; RA 34; RBH 35; T40 4
Nina Eve: DC 20
Cesaria Evora: WM 3
Exhale: HSS 22; RBH 86; RS 8

—F—

Fabolous: B200 13; RBA 3; H100 25; HA 24; RA 16; RBH 15; RS 68
Faithless: DC 37
Jody Farias: LT 21; RMS 9
Fat Joe: RA 52; RBH 59
Alajandro Fernandez: LPS 18; LT 15; RMS 22
Vicenta Fernandez: HS 42; LA 9, 19; RMA 5, 12; LT 10; RMS 3
FFH: B200 176; CC 8
La Firma: RMS 28
First Choice: DC 12
Cevin Fisher: DC 7
Five For Fighting: B200 81; A40 6; H100 49; HA 49; T40 *26*
Ben Folds: B200 73; INT 18; MO 28
Luis Fonsi: TSS 34
Willa Ford: DSA 5; H100 78; HSS 24; T40 38
Jeff Foxworthy: CA 67
Russ Freeman: *CJ* 16
Fuel: B200 64; A40 23; H100 83; MO 38; RO 29
Fuerza Juvenil: TSA 11
Nelly Furtado: B200 37; A40 14; H100 31; HA 34; T40 14

—G—

Juan Gabriel: LPS 15, 16; LT 14; RMS 23
Peter Gabriel: A40 28
Gaelic Storm: WM 10
Jeffrey Gaines: A40 31
Galactic: *CJ* 10
Gangsta Blac: IND 33; RBA 98
Gangsta Boo: B200 190; RBA 52
Marvin Gaye: RBC 24; H100 92; RA 33, 61; RBH 33, 67
El General: LA 67; TSA 6
G'Fellas: RBA 84
Angela Gheorghiu: *CL* 12
Ghostface Killah: RBH 71; RP 21; RS 42
Bebel Gilberto: WM 6
Billy Gilman: CA 43, 46
Ginuwine: B200 40; RBA 17; H100 11; HA 10; RA 1; RBH 1; RS 64
Gipsy Kings: LA 44; LPA 18; WM 7
Gissella: TSS 23
Giuseppe Sinopoli: *CL* 6
Godsmack: B200 134; PCA 20; MO 32; RO 12, 15, 19
Good Fridays: RS 70
Gorillaz: B200 28; INT 24; H100 68; HA 70; MO 8
John Gotti: RP 13; RS 30
Suav Gotti: HSS 54; RS 53
El Gran Combo: LT 33; TSS 5
David Gray: B200 105
Macy Gray: B200 11; INT 5; RBA 9; A40 26
James Grear & Company: GA 30
Al Green: PCA 42; RBC 4
Green Velvet: DC 26
Lee Greenwood: CCA 1, 22; INT 12; PCA 1; AC 22; CS 25; H100 54; HA 48
Pat Green: CS 47
Andy Griggs: CS 22
Groove Armada: EA 7; HS 18
Max Groove: *CJ* 24
Grupo Bryndis: HS 12; LA 4; RMA 3; RMS 26
Grupo Exterminador: LA 31; RMA 18
Grupo Mojado: RMS 33
Grupo Niche: TSA 14
Grupomania: TSS 24
Guardianes Del Amor: LA 59
Juan Luis Guerra 440: TSA 10; LPS 23; LT 37; TSS 28
Guns N' Roses: PCA 34
Amaury Gutierrez: LPS 25
Buddy Guy: BL 3

—H—

James Hall & Worship And Praise: GA 21
Fred Hammond: GA 27
Handsome Devil: MO 26
Gabriel Hardeman Delegation: GA 20
Lisa Hartman Black: CS 54
Tramaine Hawkins: GA 7; HS 46
Pastor Woodrow Hayden And Shiloh: GA 14; IND 46
Heatwave: DC 32
Don Henley: AC 18
Henrik: LPS 38; LT 42; TSS 37
Eddy Herrera: LT 45; TSS 9
Hi-Tek: RA 75; RBH 84
John Hiatt: B200 116; IND 5; INT 4
Elder Jimmy Hicks And The Voices Of Integrity: GA 19
Faith Hill: B200 151; CA 17; CCA 20; AC 2; CS 39, 41, 48; H100 85
Pat Hodges: DC 29
Billie Holiday: *JZ* 12
Steve Holy: CA 60; CS 32
Whitney Houston: H100 97; RBH 99
Rebecca Lynn Howard: AC 16
Los Huracanes del Norte: LA 74; RMS 27

—I—

Enrique Iglesias: H100 27; HA 26; LPS 2; LT 6; T40 24
Ilo: DC 30
Il Nino: HS 30
Incubus: B200 114; *A40* 7; H100 26, 73; HA 25, 73; MO 2; RO 7; T40 15
Industria Del Amor: LT 18; RMS 7
Information Society: DC 24
Intocable: LA 32, 57; RMA 19; LT 39; RMS 18
Los Invasores de Nuevo Leon: LA 73
Ronald Isley: B200 30; RBA 13; H100 32; HA 28; RA 9; RBH *10*
The Isley Brothers: B200 *30*; RBA 13; H100 32; HA 28; RA 9; RBH *10*

—J—

Michael Jackson: H100 12; HA 12; RA 14; RBH 16; T40 16
Alan Jackson: B200 131; CA 15, 56; CCA 14; CS 2; H100 34; HA 29
Janet Jackson: B200 54; RBA 50; RBC 13; A40 27; AC 30; H100 10; HA 15; HSS 3; RBH 44; RS 3; T40 9
Jadakiss: B200 39; RBA 15; RA 37, 55, 66; RBH 34, 54, 72
Jagged Edge: B200 52; RBA 33; DSA 1; H100 3; HA 5; HSS 1; RA 15, 48; RBH 4, 52; RS 1; T40 8
Jaguares: LA 28; LPA 12
Jaheim: B200 103; RBA 24; H100 67; HA 61; RA 18; RBH 19
Jailbird: RP 17; RS 36
Bishop T.D. Jakes & The Potter's House Mass Choir: CC 33; GA 9
Boney James: *CJ* 23
Etta James: *JZ* 2
Jamiroquai: B200 74; EA 2; DC 3
Jarabe De Palo: TSS 38
Jay-Z: B200 1; INT 21; RBA 1; RBC 3; H100 9; HA 9; HSS 15, 25; RA 5, 32, 44; RBH 5, 36, 38; RP 8; RS 17, 28; T40 25
Norma Jean: DC 45
Wyclef Jean: HSS 45; RS 72
Jessica Folker: DC 41; DSA 7; HSS 40
Alih Jey: LPS 21; LT 38
Jose Alfredo Jimenez: LA 36, 40
Jimmy Eat World: B200 160; MO 24
Jodeci: RBC 21
Elton John: AC 11
Carolyn Dawn Johnson: B200 157; CA 18; CS 8; H100 60; HA 56
Jack Johnson: IND *30*
Jonell: RA 75; RBH 84
Journey: PCA 29
Juanes: LA 43; LPA 17; LPS 34; TSS 36
The Judds: CCA 18
Jump 5: CC 23; HS 39
Juvenile: B200 33; RBA 14; RBC 6; H100 75; HA 72; RA 25; RBH 27

—K—

Anthony Kearns: WM 5
John P. Kee: GA 24
Robert Earl Keen: B200 192; CA 26; HS 9; INT 22
Toby Keith: B200 31, 177; CA 3, 23; CCA 4; PCA 26; CS 7, 21; H100 47; HA 43
Kelis: RA 59; RBH 61; RS 56
R. Kelly: B200 110; RBA 38; H100 37; HA 35; HSS 15; RA 11, 44, 52; RBH 13, 38, 59; RS 28, 60
Alicia Keys: B200 2; INT 8; RBA 8; H100 1; HA 1; LPS 29; RA 6; RBH 7; RS 62; T40 1; TSS 19
Kid Rock: PCA 21
Carole King: PCA 15
B.B. King: BL 2
Frankie Knuckles: DC 19
Habib Koite: WM 8
Kokane: RA 58; RBH 63
Dave Koz: *CJ* 14
Diana Krall: B200 9; INT 1; *JZ* 1, 20
Alison Krauss: CCA 24
Alison Krauss & Union Station: B200 87; CA 6; INT 17
Lenny Kravitz: B200 153; MO 21; RO 22
Danny Krivit: DC 31
Kurupt: B200 173; IND 10; RBA 59

—L—

The Latin All Stars: LA 56, 62
Kenny Lattimore: RA 69; RBH 78
Tracy Lawrence: CS 44
Leahy: WM 12
LeLe: H100 95; RA 40; RBH 41
Malina Leon: LA 68; TSA 7; LPS 6; LT 12; TSS 6

Gerald Levert: B200 6; RBA 2; RA 43; RBH 46
Huey Lewis & The News: AC 25
La Ley: LA 14; LPA 6; LPS 22; LT 40; TSS 16
LFO: B200 154; H100 46; HA 51; T40 23
The LFT Church Choir: GA 37
Liberacion: LA 52
Ottmar Liebert: *NA* 9, 13
Lifehouse: B200 99; A40 2; H100 13; HA 11; T40 6
Lil Bow Wow: B200 195; RBA 96; HSS 72; RA 74; RBHB 3, 90; RP 24; RS 49
Lil Jon & The East Side Boyz: B200 145; IND 7; RBA 44
Lil' Kim: H100 94; RA 63; RBH 69
Lil' Mo: RBA 70; RA 54; RBH 57
Lil' Romeo: B200 98; RBA 51
Lil' Wayne: RBA 88; H100 98; RA 42, 74; RBH 42, 83
Lil' Zane: HSS 61; RA 74; RBH 83
Limp Bizkit: B200 69; PCA 38
Lina: RBA 91
Linkin Park: B200 10; H100 86; MO 11, 12; RO 8, 28
Johannes Linstead: *NA* 7
Lit: MO 13; RO 32
Live: B200 22; INT 11; MO 34; RO 14
LL Cool J: RBH 76; RP 25; RS 50
Lonestar: B200 91; CA 8; CCA 9; AC 21; CS 17, 19
Long Beach Dub Allstars: B200 100
Cachaito Lopez: TSA 9; WM 13
Jennifer Lopez: B200 16; RBA 19; DSA 10; H100 2; HA 2; HSS 49; RA 3; RBH 3; RS 33; T40 8
Jesus Lopez-Cobos: *CL* 5
Pete Lorimer: DC 32
Los Rieleros Del Norte: LT 44; RMS 21
Lost Souls: RBC 5
Tha Love Doctor: RBA 83
Love Selective: DC 40
Patty Loveless: CA 41
Ludacris: B200 150; RBA 76; H100 48; HA 44; RA 22; RBH 26, 76, 88; RP 25; RS 13, 50, 69
Richard Luzzi: DSA 21

—M—

M&S Presents The Girl Next Door: DC 34
Mack 10: H100 98; RA 42; RBH 42
Kelli Mack: HSS 27; RS 18
Madison Avenue: DC 46
Madonna: B200 146; PCA 35; DSA 11, 20, 25; HSS 50, 69
Mark McGuinn: CA 54; CS 29
Cheb Mami: DSA 24
Victor Manuelle: TSA 16; LT 36; TSS 7
Eric Marienthal: *CJ* 17
Marina Mescherlakova: *CL* 9
Bob Marley: PCA 10; RBC 11; RE 6
Bob Marley And The Wailers: RE 1
Damian Jr. Gong Marley: RE 2
Ky-mani Marley: RE 12
Marsha: DSA 23; H100 99
Ricky Martin: LA 38; LPA 15
Rogelio Martinez: RMS 32
Mary Mary: B200 182; CC 9; GA 3; RBA 68
matchbox twenty: B200 132; PCA 49; A40 18, 21, 24; AC 1
Keiko Matsui: *CJ* 3
Dave Matthews Band: B200 77; A40 4; H100 36; HA 36; MO 40; T40 21
Kevin Max: CC 40
Maxwell: B200 18; RBA 4; H100 42; HA 42; RA 12; RBH 11
Maxz Volume: DC 45
John Mayer: B200 194; INT 10
Yo-Yo Ma: *CL* 1, 4
Maza Featuring Frankie Beverly: RBC 25
Martina McBride: B200 5; CA 1; INT 9; CS 13; H100 69; HA 65
Delbert McClinton: BL 6; CA 65
Donnie McClurkin: B200 120; CC 4; GA 1; RBA 43
Brian McComas: CS 51
Liz McComb: GA 23
Susannah McCorkle: *JZ* 7
The Del McCoury Band: CA 73
Reba McEntire: CA 71; CS 12; H100 78; HA 69
Tim McGraw: B200 62, 113; CA 4, 10; CS 5, 35; H100 43; HA 39
Brian McKnight: B200 25; RBA 6; H100 64; HA 59; RA 17; RBH 18
Sarah McLachlan: PCA 31
John Mellencamp: PCA 28; A40 30; RO 39
Roy D. Mercer: CA 57, 58
MercyMe: CC 19; HS 32
Mesh: RO 38
Jo Dee Messina: CA 30; AC 23; CS 35
Metallica: PCA 7
Method Man: RBH 98
Methrona: B200 168; HS 5; IND 9; RBA 42
Edgar Meyer: *CL* 4
Mickey: H100 98; RA 42; RBH 42
Luis Miguel: LA 71
Christina Milian: DC 13; H100 29; HSS 2; RBH 58; RS 4; T40 37
Buddy Miller: CA 45; HS 41
Julia Miller: CA 45; HS 41
Marcus Miller: *CJ* 7
Kylie Minogue: DC 23
Robert Mirabal: *NA* 15
Rob Mirage: DC 47
Moby: PCA 16; HSS 63
Mona Monet: DC 7
Jane Monheit: IND 31; *JZ* 3, 11
Ricardo Montaner: LA 34; LPA 13; LPS 11, 12; LT 23, 24; TSS 22
Pablo Montero: LPS 35
Dr. Ed Montgomery: GA 16; IND 48
Montgomery Gentry: CA 32; CS 38
Mandy Moore: B200 178
Morcheeba: IND 37
Van Morrison: PCA 50
Brandy Moss-Scott: HSS 30; RBH 91; RS 12
Mpress: HSS 51
Mr. Cheeks: RA 47; RBH 49; RS 61
Mr. Gzus: RS 66
Mr. Spitflame: IND 28; RBA 62
Mr. Vegas: RE 5
Mudvayne: B200 197
Nicole C. Mullen: B200 156; CC 5; HS 2
Samantha Mumba: HSS 20
Ricky Munoz: RMS 28
Anne Murray: CA 47; CC 30
Keith Murray: RBH 76; RP 25; RS 50
Musiq Soulchild: RBA 71; H100 93; RA 31; RBH 32
Mystic: RBA 100
Mystikal: RA 51; RBH 55

—N—

Nate Dogg: H100 25, 48; HA 24, 44; HSS 71; RA 16, 22, 50; RBH 15, 26, 45; RP 19; RS 39, 68, 69
Natural: HSS 28
Natures Problem: RBA 94
Dave Navarro: MO 30
Ednita Nazario: LPS 32; TSS 29
Luna Negra: *NA* 13
Frankie Negron: LA 61; TSA 5; LT 25; TSS 3
Nelly: B200 60; RBA 53; DSA 1; H100 3; HA 5; HSS 1; RA 15, 41; RBH 4, 43, 100; RS 1; T40 8
Willie Nelson: CCA 10
The Neptunes: RA 56; RBH 65
New Found Glory: HS 26
New Life Community Choir: GA 24
New Order: DC 4; DSA 3; HSS 35
Newsboys: CC 29
Olivia Newton-John: B200 175
Nickel Creek: B200 165; CA 21; HS 4; IND 8
Nickelback: B200 3, 172; INT 14; H100 53; HA 47; MO 1; RO 1
Tito Nieves: LPS 36; LT 47; TSS 11
Nirvana: PCA 33
Nivea: HSS 8; RS 46
Noelia: LPS 31
Nonchalant: HSS 16; RBH 89; RP 5; RS 11
Noreaga: RA 73; RBH 79
Tha Notorious B.I.G.: RBC 18; RS 67
'N Sync: B200 24; AC 12; H100 52; HA 54; T40 27
La Nueva Patrulla 15: TSS 30
Nydia: LPS 16; LT 14; RMS 23

—O—

Paul Oakenfold: EA 11; HS 28; IND 19
Mark O'Connor: *CL* 4
The O'Jays: RA 72; RBH 82
Jamie O'Neal: CA 35; HS 22; CS 20, 37; H100 80
Greg O'Quin 'N Joyful Noyze: GA 17; IND 49
Orbital: EA 13; HS 43; IND 22
El Original De La Sierra: LA 33; RMA 20; LT 43; RMS 20
Los Originales De San Juan: LA 15; RMA 9
Original P: HSS 36; RBH 80; RP 2; RS 5
Oro Solido: TSS 33
Ozzy Osbourne: RO 2
O-Town: B200 135; AC 10; DSA 2; H100 28; HA 32; HSS 18; T40 29
Ozomatli: HS 13; LA 5; LPA 2

—P—

Petey Pablo: H100 40; HSS 4; RA 27; RBH 17; RP 1; RS 2
Lindsay Pagano: HSS 9
Jannifer Paige: A40 38
Palomo: LA 13; RMA 8; LT 5; RMS 1
Pancho Barraza: RMS 35
Paola & Chiara: DC 35
Twila Paris: CC 21
Dolly Parton: CA 66
Brad Paisley: CA 31; CS 26
Pastor Troy: RBA 79
P. Diddy & The Bad Boy Family: B200 59; RBA 26
Miles Pena: TSS 25
Teddy Pendergrass: RBC 19
Pennywise: IND 24
Phil Perry: *CJ* 21
Pesado: RMS 24
Pet Shop Boys: DC 16
Tom Petty And The Heartbreakers: PCA 11
Kelly Joe Phelps: BL 12
The Philadelphia Experiment: *JZ* 8
Phillips, Craig And Dean: CC 26
Philly's Most Wanted: RBA 82; RBH 97
Phish: B200 93, 97, 115, 118, 127
Pink Floyd: PCA 9
Alexandre Pires: LPS 7; LT 20
Play: HSS 34
Pius One: CC 18
P.O.D.: B200 8; CC 1; INT 25; MO 10; RO 13
Point Of Grace: B200 196; CC 10
Poison: PCA 47
Larry Poteat: HSS 38; RP 9; RS 20
Jesse Powell: RA 67; RBH 77
Po' White Trash And The TraRer Park Symphony: HSS 31; RBH 94; RP 6; RS 15
Pras: HSS 65
Julio Preciado Y Su Banda Perla Del Pacifico: RMS 29
Primer 55: HS 48
Prince: B200 143
Prince And The Revolution: RBC 23
The Product G&B: HSS 45; RS 72
Project Pat: RBA B1
Prophet Jones: B200 126; HS 1; RBA 29
Public Announcement: RBA 72; H100 95; RA 40; RBH 41
Puddla Of Mudd: B200 32; MO 4; RO 3
Puerto Rican Power: LT 46; TSS 10
Puff Daddy: H100 76; RA 29, 56; RBH 29, 65, 95; RS 73

—Q—

A.B. Quintanilla Y Los Kumbia Kings: LA 7; LPA 3; RMS 34

—R—

Radical For Christ: GA 27
Radiohead: B200 186; HSS 42
Raekwon: RBH 71; RP 21; RS 42
Ramon Orlando: TSS 15
Rank 1: DC 36
Rascal Flatts: CA 34; HS 17
Peter Rauhofer: DC 16
Ravin: WM 11
Collin Raye: CS 49
Ray J: RA 60; RBH 64
Rayvon: HSS 57
Redman: RBA 89
Regina: GA 22
Reliant K: CC 24; HS 40
Res: HS 36
Reveilla: HS 15
Nicki Richards: DC 19
Lionel Richie: AC 13
Andre Rieu: *CX* 13, 15
Teddy Riley: RS 66
LeAnn Rimes: CA 37, 75; CCA 19; AC 15, 27; HSS 19
The Rippingtons: *CJ* 16
Rising Son: HSS 64; RP 12; RS 29
Jerry Rivera: LPS 24; LT 26; TSS 18
Juan Rivera: LA 47
Lupillo Rivera: HS 47; LA 10; RMA 6; LT 16, 22; RMS 6, 11
RL: H100 94; RA 63; RBH 69
Robbie Rivera: DC 2
Kenny Rogers: CS 58
Tito Rojas: TSA 12
German Roman Y Su Banda Republica: RMS 25
Royce Da 5'9": RA 71; RBH 70; RS 54
Paulina Rubio: HS 37; LA 8; LPA 4; LPS 17, 27; LT 30
Ruff Endz: RA 68; RBH 73
Ja Rule: B200 106; RBA 58; RBC 22; DSA 10; H100 2, 19; HA 2, 18; HSS 49, 66; RA 3, 7; RBH 3, 8; RP 14; RS 31, 33; T40 2
Tim Rushlow: CS 52
RZA As Bobby Digital: B200 72; IND 3; RBA 20; RBH 98

—S—

Sada: B200 133; PCA 37; RBA 80; RBC 10; DSA 14; HSS 70
Saliva: B200 123; MO 27; RO 18, 24
Sammie: RA 74; RBH 83
Poncho Sanchez: *JZ* 25
Gilberto Santa Rosa: LA 37; TSA 2; LPS 5; LT 9, 48; TSS 1
Yoskar Sarante: TSS 31
Savage Gardan: AC 14
Boz Scaggs: B200 180; INT 19
S Club 7: AC 9; HSS 59
Jill Scott: B200 79; RBA 25; H100 74; HA 71; RA 20; RBH 22
Joan Sebastian: HS 49; IND 25; LA 11, 51; RMA 7; LT 29; RMS 15
Secret Garden: *NA* 12
Bob Seger & The Silver Bullet Band: PCA 8
Selena: LA 45; LPA 19
Erick Sermon: H100 92; RA 33, 61; RBH 33, 67
Seven Channels: RO 36
Shaggy: B200 94; RBA 92; HSS 57
Shakira: LA 55; LPS 1; LT 1; TSS 4
Shanokee: DC 36
SheDaisy: CCA 21
Blake Shelton: B200 130; CA 14; CS 6; H100 41; HA 41; HSS 32
Si Se: LA 65
Beanie Sigel: RBA 56
Silk: RBA 78
Sizzla: RE 7
Ricky Skaggs: CA 39
Skillet: CC 27
Skillz: RS 71
Slayer: B200 55
Slipknot: B200 35; RO 31
Richard Smallwood With Vision: CC 20; GA 4; HS 33
Smash Mouth: A40 5; H100 55; HA 53; T40 30
Esther Smith: GA 28
Michael W. Smith: B200 38; CC 2
Snoop Dogg: B200 76; IND 4; RBA 22, 73; RBC 16; H100 94; RA 58, 63; RBH 63, 69
Socios Del Ritmo: RMS 37
Soil: HS 24; RO 26
Marco Antonio Solis: IND 32; LA 12; LPA 5; LPS 9; LT 7, 49; RMS 12
Jimmy Sommars: *CJ* 25
Son By Four: TSA 17, 20
Sonicflood: CC 37
Chris Soul: DC 47
Soulja Slim: IND 18; RBA 57
Soul Logic: DC 17
Soul'amour: DC 48
Bubba Sparxxx: H100 22; HA 21; HSS 56; RA 10; RBH 12; RP 15; RS 32
Britney Spears: B200 169
Bruce Springsteen: PCA 48
Spyro Gyra: *CJ* 6
St. Germain: *CJ* 8
Staind: B200 14; INT 16; PCA 46; A40 8; H100 6; HA 6; MO 7, 16, 33; RO 6, 9, 27; T40 5
Jaffrey Steele: CS 43
Gwen Stafani: H100 8; HA 8; HSS 63; T40 4
Sting: DSA 24
St. Lunatics: B200 82; RBA 46
Angie Stone: RA 64; RBH 68
Stone Temple Pilots: MO 29; RO 25
George Strait: CA 48; CCA 25
Styles: RA 66; RBH 72
Sublime: PCA 39
Sugar Ray: B200 155; A40 3; AC 29; H100 20; HA 22; T40 12
Sugarbomb: A40 34
Sum 41: B200 44; H100 82; MO 5
Superchunk: IND 50
Survivalist: HSS 55; RP 11; RS 23
Svala: HSS 73
System Of A Down: B200 19; PCA 23; MO 20; RO 17

—T—

Tamia: DC 11; DSA 16; HSS 37; RS 45
Tank: RBA 48; RA 46; RBH 51
Olga Tanon: LA 20; TSA 1; LPS 8; LT 8; TSS 2
Tantric: B200 163; MO 35; RO 10
Tata + Brando: HSS 38; RP 9; RS 20
James Taylor: PCA 12
Johnnia Taylor: BL 9
Los Tamerarios: LA 29; RMA 16; RMS 38
The Dogg Pound: B200 189; IND 11; RBA 67
The Eastsidaz: B200 76; IND 4; RBA 22; RA 58; RBH 63
Thalia: HS 27; LA 6, 53; RMA 4; LPS 39
That Kid Chris: DC 44
The Brad Mahlidau Trio: *JZ* 9
Third Day: CC 17
Carl Thomas: RA 38; RBH 39, 71; RP 21; RS 42
Dante Thomas: HSS 65
Cyndi Thomson: B200 125; CA 13; CS 1; H100 33; HA 30
Three Mo' Tenors: *CX* 6
Los Tigres Del Norte: B200 198; HS 10; IND 12; LA 3; RMA 2; LT 19; RMS 8
Los Tigrillos: LA 39, 49; LT 41; RMS 19
Timbaland: H100 100; TSS 40
Aaron Tippin: CA 52; CS 34, 46
Wayman Tisdale: *CJ* 13
Tool: B200 86; H100 77; HA 74; MO 6; RO 4
Tommy Torres: LPS 33, 40; TSS 26
Peter Tosh: RE 14
Tower Of Power: *CJ* 11
Toya: B200 191; HS 8; DSA 18; H100 45; HA 50; HSS 26; RS 37; T40 22
Train: B200 43; INT 23; A40 1, 39; AC 24; H100 14; HA 13; T40 10
Randy Travis: CA 51, 64
Trickside: A40 40
Trick Daddy: B200 42; RBA 21; H100 17; HA 16; RA 8; RBH 9; RS 63
Trick Pony: B200 164; CA 20; CS 9; H100 62; HA 62; HSS 41
Tricky: MO 34; RO 14
Los Tri-o: LA 22; LPA 8; LPS 19; LT 28
Travis Tritt: B200 158; CA 19, 72; CS 10; H100 65; HA 60
Los Tucanes De Tijuana: LA 54; LT 32; RMS 14
Barbara Tucker: DC 15
Shania Twain: CCA 3; PCA 18
Ronan Tynan: WM 5
Tyrese: B200 136; RBA 47; H100 71; HA 68, RA 24; RBH 24
Moses Tyson, Jr.: GA 18

—U—

U2: B200 53; PCA 6; A40 19; H100 58; HA 58; MO 36, RO 35; T40 35
UB40: RE 4
Uncla Kracker: B200 88; A40 12; AC 7; H100 39; HA 38
United States Marine Band: *CL* 10
Keith Urban: CA 40; HS 34; CS 15; H100 81
Urban Knights: *CJ* 2
Polo Urias Y Su Maquina Nortena: RMS 36
Usher: B200 23; RBA 10; DSA 15; H100 7, 59; HA 7, 55; HSS 43; RA 21, 23; RBH 20, 21, 95; RS 25; T40 7
Utah Saints: DC 33

—V—

Jaci Velasquez: CC 36, 39; LA 16; LPA 7; LPS 3, 37; LT 4; TSS 32
Ian Van Dahl: DSA 23; H100 99
Luther Vandross: B200 84; RBA 28; H100 89; HSS 21; RA 35; RBH 30; RS 19
Phil Vassar: CA 42; HS 38; CS 14; H100 84
Jimmia Vaughan: BL 5
Stevie Ray Vaughan And Double Trouble: BL 11
Chuy Vega Y Los Nuevos Cadetes: LA 27; RMA 15
Tony Vega: TSS 14
Veggie Tunes: IND 13
Maxim Vengerov: *CL* 11
The Verve Pipe: A40 22
Alicia Villareal: LA 17; RMA 10
Angelito Villalona: LT 50; TSS 12
Anna Sofie Von Otter: *CX* 12

—W—

The Wailers: PCA 10; RBC 11
Clay Walker: CA 68; CS 33
Hezekiah Walker: GA 37
Walter Trout: BL 15
Kim Waters: *CJ* 12
Russell Watson: *CX* 2
Weezer: B200 61; PCA 22; A40 36; MO 14, 19
Gillian Welch: IND 26
Westbound Soljaz: HSS 36; RBH 80; RP 2; RS 5
Whatever, Girl: DC 8
The Wild Strawberries: DC 27
Don Williams: CA 74
Hank Williams Jr.: CCA 11
Doug Williams: GA 15; IND 47
John Williams: *CX* 14
Lee Williams And The Spiritual QC's: GA 26
Melvin Williams: GA 15; IND 47
Mark Wills: CA 27; CS 24
Willy Chirino: TSS 21
Andre Wilson: RBH 97
CeCa Winans: B200 166; CC 6; GA 2, 25; RBA 95; RBH 92
BeBe Winans: GA 29
The Wiseguys: B200 199; EA 5; HS 11; A40 20; H100 63; HA 67; T40 33
Lee Ann Womack: B200 109; CA 9; AC 4
Women Of Faith: CC 15
The Word: BL 7
Darryl Worley: CA 59
Chely Wright: CS 28
Finbar Wright: WM 5
Keke Wyatt: HSS 46; RS 34

—Y—

Yaire: LPS 26
Yanni: *NA* 3, 4, 6
Trisha Yearwood: B200 179; CA 24; CCA 15; CS 4; H100 44; HA 40
Peta Yorn: B200 161; HS 3
The Young Millionaires: HSS 52; RP 7; RS 16
Young Phantom: HSS 47; RP 10; RS 22

—Z—

Zoegirl: CC 31

—SOUNDTRACKS—

American Pie 2: B200 58; STX 5
Blow: STX 25
Captain Corelli's Mandolin: *CX* 4
Coyote Ugly: B200 63; CA 5; STX 6
Crouching Tiger, Hidden Dragon: *CX* 7
Down From The Mountain: B200 174; CA 22; STX 17
Driven: CA 55
Duets: STX 24
Exit Wounds — The Album: STX 21
The Fast And The Furious: B200 144; STX 15
Finding Forrester: *JZ* 10
Grease: PCA 45; STX 22
Hannibal: *CX* 9
Hardball: B200 57; RBA 34; STX 4
Josie & The Pussycats: STX 20
Kingdom Come: GA 33
Lara Croft: Tomb Raider: EA 15
Moulin Rouge: B200 111; STX 11
O Brother, Where Art Thou?: B200 26; CA 2; INT 6; STX 2
Pearl Harbor: B200 200; STX 19
The Princess Diaries: B200 102; STX 8
Remember The Titans: STX 23
Rock Star: B200 140; STX 14
Rush Hour 2: B200 139; RBA 63; STX 13
Save Tha Last Dance: B200 119; RBA 99; STX 12
Shrek: B200 108; STX 10
Songcatcher: CA 69
Spongebob Squarepants Original Theme Highlights: B200 181; STX 18
Sweet November: B200 170; STX 16
Tae-Bo Inspirational: Walk By Faith...Not By Sight: GA 10; IND 35
Tortilla Soup: WM 9
Training Day: B200 67; RBA 23; STX 7
Where The Heart Is: CA 62
Woman On Top: WM 14
WWF: Tough Enough: B200 46; STX 3

—VARIOUS ARTISTS—
on The Billboard 200

Classical Hits: 68
Non Stop '90s Rock: 184
Now 6: 96
Now 7: 12
Ozzfest 2001: The Second MIllennium: 171
Songs 4 Worship — Holy Ground: 167
Songs 4 Worship — Shout To The Lord: 71
The 41st Side: 141
The Source Hip-Hop Music Awards 2001: 78
Totally Dance: 147

OCTOBER 6 2001 Billboard

Modern Rock Tracks™

THIS WEEK	LAST WEEK	WEEKS ON	TITLE Imprint/Promotion Label	ARTIST
			NUMBER 1 — 3 Weeks At Number 1	
1	1	10	HOW YOU REMIND ME Roadrunner	Nickelback
2	3	7	I WISH YOU WERE HERE Immortal/Epic	Incubus
3	2	18	SMOOTH CRIMINAL Rise/Noise/DreamWorks	Alien Ant Farm
4	5	14	CONTROL Pandora/Geffen/Interscope	Puddle Of Mudd
	4	24	FAT LIP Island/IDJMG	Sum 41
	6	21	SCHISM Tool Dissectional/Volcano	Tool
7	8	6	FADE Flip/Elektra/EEG	Staind
8	7	14	CLINT EASTWOOD Virgin	Gorillaz
9	9	16	DOWN WITH THE SICKNESS Chord/Reprise	Disturbed
10	16	5	ALIVE Atlantic ◄ AIRPOWER ►	P.O.D.
	10	28	CRAWLING Warner Bros.	Linkin Park
12	15	7	IN THE END Warner Bros.	Linkin Park
13	13	5	LIPSTICK AND BRUISES Dirty Martini/RCA ◄ AIRPOWER ►	Lit
14	11	12	ISLAND IN THE SUN Geffen/Interscope	Weezer
15	17	4	THE PEOPLE THAT WE LOVE Atlantic ◄ AIRPOWER ►	Bush
	12	27	IT'S BEEN AWHILE Flip/Elektra/EEG	Staind
17	14	13	GIVING IN Arista	Adema
18	21	3	STAY TOGETHER FOR THE KIDS MCA ◄ AIRPOWER ►	Blink-182
	19	24	HASH PIPE Geffen/Interscope	Weezer
20	18	10	CHOP SUEY Adema.com/Columbia	System Of A Down
21	23	3	DIG IN Virgin	Lenny Kravitz
	20	15	SHORT SKIRT / LONG JACKET Columbia	Cake
	22	21	THE ROCK SHOW MCA	Blink-182
24	24	13	BLEED AMERICAN DreamWorks	Jimmy Eat World
25	25	8	THE SHAME OF LIFE Surfdog/Hollywood	Butthole Surfers
26	27	6	MAKIN' MONEY Dirty Martini/RCA	Handsome Devil
27	28	6	CLICK CLICK BOOM Island/IDJMG	Saliva
28	32	9	ROCKIN' THE SUBURBS Epic	Ben Folds
29	31	5	HOLLYWOOD BITCH Atlantic	Stone Temple Pilots
30	37	2	HUNGRY Capitol	Dave Navarro
31	39	2	WASTING MY TIME TVT	Default
32	38	2	BAD MAGICK Republic/Universal	Godsmack
	34	22	OUTSIDE Flip/Elektra/EEG	Staind
	29	9	SIMPLE CREED Reprise/RCA	Live Featuring Tricky
	33	7	ASTOUNDED Maverick	Tantric
36	35	4	STUCK IN A MOMENT YOU CAN'T GET OUT OF Interscope	U2
	26	8	BECAUSE I GOT HIGH Universal	Afroman
38	36	17	BAD DAY Epic	Fuel
39	NEW		I'LL BE HERE AWHILE Volcano	311
	40	25	THE SPACE BETWEEN RCA	Dave Matthews Band

OCTOBER 6 2001 Billboard

Mainstream Rock Tracks™

THIS WEEK	LAST WEEK	WEEKS ON	TITLE Imprint/Promotion Label	ARTIST
			NUMBER 1 — 4 Weeks At Number 1	
1	1	11	HOW YOU REMIND ME Roadrunner	Nickelback
2	2	4	GETS ME THROUGH Epic	Ozzy Osbourne
3	3	14	CONTROL Pandora/Geffen/Interscope	Puddle Of Mudd
	4	21	SCHISM Tool Dissectional/Volcano	Tool
5	6	17	DOWN WITH THE SICKNESS Chord/Reprise	Disturbed
	5	27	IT'S BEEN AWHILE Flip/Elektra/EEG	Staind
7	7	6	I WISH YOU WERE HERE Immortal/Epic	Incubus
	8	25	CRAWLING Warner Bros.	Linkin Park
9	10	7	FADE Flip/Elektra/EEG	Staind
10	9	16	ASTOUNDED Maverick	Tantric
11	13	4	THE PEOPLE THAT WE LOVE Atlantic ◄ AIRPOWER ►	Bush
12	14	4	BAD MAGICK Republic/Universal	Godsmack
13	16	7	ALIVE Atlantic ◄ AIRPOWER ►	P.O.D.
	11	9	SIMPLE CREED Reprise/RCA	Live Featuring Tricky
	12	29	GREED Republic/Universal	Godsmack
16	17	13	GIVING IN Arista	Adema
17	15	10	CHOP SUEY American/Columbia ◄ AIRPOWER ►	System Of A Down
	20	31	YOUR DISEASE Island/IDJMG	Saliva
	19	52	AWAKE Republic/Universal	Godsmack
20	18	7	HANG ON TO THIS Dutpost/Geffen/Interscope	Days Of The New
21	23	8	SMOOTH CRIMINAL Rise/Noise/DreamWorks	Alien Ant Farm
22	28	2	DIG IN Virgin	Lenny Kravitz
23	22	17	BE LIKE THAT Republic/Universal	3 Doors Down
24	24	8	CLICK CLICK BOOM Island/IDJMG	Saliva
25	27	6	HOLLYWOOD BITCH Atlantic	Stone Temple Pilots
26	26	10	HALO	Soil
	25	21	OUTSIDE Flip/Elektra/EEG	Staind
28	33	3	IN THE END Warner Bros.	Linkin Park
29	29	17	BAD DAY Epic	Fuel
	21	20	BODIES Wind-up	Drowning Pool
31	30	7	LEFT BEHIND Roadrunner	Slipknot
32	32	4	LIPSTICK AND BRUISES Dirty Martini/RCA	Lit
33	35	3	WASTING MY TIME TVT	Default
	31	15	SOUL SINGING V2	The Black Crowes
35	36	3	STUCK IN A MOMENT YOU CAN'T GET OUT OF Interscope	U2
36	34	8	BREATHE Palm	Seven Channels
	38	22	RISE Love/Atlantic	The Cult
38	37	2	MAYBE TOMORROW The Label	Mesh
39	NEW		PEACEFUL WORLD Columbia	John Mellencamp Featuring India.Arie
40	RE-ENTRY		WASTED Warner Bros.	Beautiful Creatures

OCTOBER 6 2001 Billboard

Top 40 Tracks™

THIS WEEK	LAST WEEK	WEEKS ON	TITLE ARTIST Imprint/Promotion Label
			NUMBER 1 — 1 Week At Number 1
1	1	10	FALLIN' Alicia Keys J
2	2	12	I'M REAL Jennifer Lopez Featuring Ja Rule Epic
	3	14	HIT 'EM UP STYLE (OOPS!) Blu Cantrell Bad Boy/Arista
	4	21	LET ME BLOW YA MIND Eve Featuring Gwen Stefani Ruff Ryders/Interscope
	5	15	IT'S BEEN AWHILE Staind Flip/Elektra/EEG
	7	31	HANGING BY A MOMENT Lifehouse DreamWorks
	6	14	U REMIND ME Usher Arista
8	12	12	WHERE THE PARTY AT Jagged Edge With Nelly So So Def/Columbia
	8	16	SOMEONE TO CALL MY LOVER Janet Virgin
	9	29	DROPS OF JUPITER (TELL ME) Train Columbia
11	10	13	FILL ME IN Craig David Wildstar/Atlantic
	11	19	WHEN IT'S OVER Sugar Ray Lava/Atlantic
13	14	8	EVERYWHERE Michelle Branch Maverick
14	18	9	TURN OFF THE LIGHT Nelly Furtado DreamWorks
	13	23	DRIVE Incubus Immortal/Epic
16	20	5	YOU ROCK MY WORLD Michael Jackson Epic
17	15	8	ONLY TIME Enya Reprise
18	27	4	FAMILY AFFAIR Mary J. Blige MCA
	17	20	PEACHES & CREAM 112 Bad Boy/Arista
20	19	7	BE LIKE THAT 3 Doors Down Republic/Universal
21	16	17	THE SPACE BETWEEN Dave Matthews Band RCA
22	28	10	I DO!! Toya Arista
23	23	10	EVERY OTHER TIME LFO J
24	33	2	HERO Enrique Iglesias Interscope
25	32	5	IZZO (H.O.V.A.) Jay-Z Roc-A-Fella/Def Jam/IDJMG
26	25	8	SUPERMAN (IT'S NOT EASY) Five For Fighting Aware/Columbia
27	31	5	GONE 'N Sync Jive
28	26	6	ONE MINUTE MAN Missy "Misdemeanor" Elliott The Gold Mind/Elektra/EEG
29	24	16	ALL OR NOTHING O-Town J
30	22	13	I'M A BELIEVER Smash Mouth DreamWorks/Interscope
31	NEW		WHAT'S GOING ON All Star Tribute Columbia
32	21	22	WHAT WOULD YOU DO? City High Urban Document/Interscope
33	29	11	START THE COMMOTION The Wiseguys Island/Mammoth/Hollywood
34	30	20	HERE'S TO THE NIGHT Eve 6 RCA
35	34	2	STUCK IN A MOMENT YOU CAN'T GET OUT OF U2 Interscope
36	37	2	EMOTION Destiny's Child Columbia
37	40	4	AM TO PM Christina Milian Def Soul/IDJMG
38	36	13	I WANNA BE BAD Willa Ford Lava/Atlantic
39	RE-ENTRY		SMOOTH CRIMINAL Alien Ant Farm Rise/Noise/DreamWorks
40	35	7	BECAUSE I GOT HIGH Afroman Universal

OCTOBER 6 2001 Billboard

Adult Contemporary™

THIS WEEK	LAST WEEK	WEEKS ON	TITLE Imprint/Promotion Label	ARTIST
			NUMBER 1 — 1 Week At Number 1	
1	3	42	IF YOU'RE GONE Lava/Atlantic	matchbox twenty
2	2	19	THERE YOU'LL BE Hollywood/Warner Bros.	Faith Hill
	5	30	THANK YOU Arista	Dido
	4	46	I HOPE YOU DANCE MCA Nashville/Universal	Lee Ann Womack
	1	34	ONLY TIME Reprise	Enya
	6	23	ONE MORE DAY Arista Nashville	Diamond Rio
7	9	20	FOLLOW ME Top Dog/Lava/Atlantic	Uncle Kracker
	7	21	MORE THAN THAT Jive	Backstreet Boys
9	14	17	NEVER HAD A DREAM COME TRUE A&M/Interscope	S Club 7
10	10	13	ALL OR NOTHING J	O-Town
11	16	5	I WANT LOVE Rocket/Universal ◄ AIRPOWER ►	Elton John
	8	53	THIS I PROMISE YOU Jive	'N Sync
	19	32	ANGEL Island/IDJMG	Lionel Richie
14	20	104	I KNEW I LOVED YOU Columbia	Savage Garden
	11	79	I NEED YOU Spitfire/Capitol/Curb	LeAnn Rimes
16	13	8	SIMPLE THINGS Windham Hill	Jim Brickman Featuring Rebecca Lynn Howard
17	21	7	NEVER TOO FAR Virgin ◄ AIRPOWER ►	Mariah Carey
	17	74	TAKING YOU HOME Warner Bros.	Don Henley
	18	22	GHOST OF YOU AND ME Hollywood	BBMak
	15	14	BELIEVE IN LIFE Curb/Reprise	Eric Clapton
21	22	5	I'M ALREADY THERE Blatt	Lonestar
	12	11	GOD BLESS THE USA MCA Nashville	Lee Greenwood
23	24	16	BURN Curb	Jo Dee Messina
24	23	11	DROPS OF JUPITER (TELL ME) Columbia	Train
25	25	8	LET HER GO AND START OVER Silvertone	Huey Lewis & The News
26	26	9	WHO I AM DreamWorks	Jessica Andrews
27	27	4	SOON Curb	LeAnn Rimes
28	28	7	YOU ARE THE BEST PART OF ME Columbia	Neil Diamond
29	30	2	WHEN IT'S OVER Lava/Atlantic	Sugar Ray
30	RE-ENTRY		SOMEONE TO CALL MY LOVER Virgin	Janet

OCTOBER 6 2001 Billboard

Adult Top 40 Tracks™

THIS WEEK	LAST WEEK	WEEKS ON	TITLE Imprint/Promotion Label	ARTIST
			NUMBER 1 — 11 Weeks At Number 1	
	2	33	DROPS OF JUPITER (TELL ME) Columbia	Train
	1	33	HANGING BY A MOMENT DreamWorks	Lifehouse
3	3	19	WHEN IT'S OVER Lava/Atlantic	Sugar Ray
	4	24	THE SPACE BETWEEN RCA	Dave Matthews Band
5	5	14	I'M A BELIEVER DreamWorks/Interscope	Smash Mouth
6	7	20	SUPERMAN (IT'S NOT EASY) Aware/Columbia	Five For Fighting
	6	31	DRIVE Immortal/Epic	Incubus
8	8	16	IT'S BEEN AWHILE Flip/Elektra/EEG	Staind
9	9	10	ONLY TIME Reprise	Enya
10	11	16	BE LIKE THAT Republic/Universal	3 Doors Down
11	10	15	EVERYWHERE Maverick	Michelle Branch
	12	36	FOLLOW ME Top Dog/Lava/Atlantic	Uncle Kracker
13	14	13	EXTRA ORDINARY Epic/Sky Sports/Beyond	Better Than Ezra
14	16	10	TURN OFF THE LIGHT DreamWorks	Nelly Furtado
	17	46	THANK YOU Arista	Dido
	13	27	HERE'S TO THE NIGHT RCA	Eve 6
17	15	13	FALLING FOR THE FIRST TIME Reprise	Barenaked Ladies
	18	53	IF YOU'RE GONE Lava/Atlantic	matchbox twenty
19	21	7	STUCK IN A MOMENT YOU CAN'T GET OUT OF Interscope ◄ AIRPOWER ►	U2
	19	12	START THE COMMOTION Island/Mammoth/Hollywood	The Wiseguys
	20	25	MAD SEASON Lava/Atlantic	matchbox twenty
22	22	12	NEVER LET YOU DOWN RCA	The Verve Pipe
23	23	15	BAD DAY Epic	Fuel
24	25	3	LAST BEAUTIFUL GIRL Lava/Atlantic	matchbox twenty
25	26	4	WHEREVER YOU WILL GO RCA	The Calling
26	24	8	SWEET BABY Epic	Macy Gray Featuring Erykah Badu
27	28	10	SOMEONE TO CALL MY LOVER Virgin	Janet
28	27	8	WHEN YOU'RE FALLING Real World/Virgin	Afro Celt Sound System Featuring Peter Gabriel
29	30	4	ANALYSE MCA	The Cranberries
30	37	4	PEACEFUL WORLD Columbia	John Mellencamp Featuring India.Arie
	31	21	IN YOUR EYES Atlantic	Jeffrey Gaines
	29	14	HUNTER Arista	Dido
33	34	7	SHORT SKIRT / LONG JACKET Columbia	Cake
34	39	5	HELLO RCA	Sugarbomb
	33	7	TROUBLE Capitol	Coldplay
36	36	2	ISLAND IN THE SUN Geffen/Interscope	Weezer
37	32	13	I WANT TO BE IN LOVE Island/IDJMG	Melissa Etheridge
38	35	6	THESE DAYS Edel/Hollywood	Jennifer Paige
39	NEW		SOMETHING MORE Columbia	Train
40	38	12	UNDER YOU Wind-up	Tricksida

Compiled from a national sample of airplay supplied by Broadcast Data Systems' Radio Track service. 100 mainstream rock stations, 77 modern rock stations, 80 adult contemporary stations and 62 adult Top 40 stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks is compiled from a national sample of Mainstream Top 40, Rhythmic Top 40 and Adult Top 40 stations. The 254 Top 40 Tracks stations are electronically monitored 24 hours a day, 7 days a week. Top 40 Tracks awards bullets based on increase in audience impressions. On the remaining detection-based charts, tracks with increase in detections over the previous week are bulleted regardless of chart movement. A record which has been on the chart for more than 20 weeks will generally not receive a bullet, even if it registers an increase. Records below the top 20 are removed from the chart after 26 weeks. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience (Top 40 Tracks excluded). ◇ Videoclip available. © 2001, Billboard/BPI Communications.

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SONG NAME LABEL NAME	ARTIST	This Week	Last Week	2 Wks Ago	Wks On Chart
ROCK					
COWBOY ATLANTIC	KID ROCK	1	1	1	104
ONLY GOD KNOWS WHY ATLANTIC	KID ROCK	4	2	4	76
WITH ARMS WIDE OPEN WIND-UP	CREED	3	3	3	97
SMOOTH (FEAT ROB THOMAS) ARISTA	SANTANA	4	5	2	103
KRYPTONITE REPUBLIC UNIVERSAL	3 DOORS DOWN	5	4	6	64
HOTEL CALIFORNIA (LIVE) GEFFEN RECORDS	EAGLES	8	6	6	7
HIGHER WIND-UP	CREED	2	7	7	80
YOU SHOOK ME ALL NIGHT LONG ATCO	AC/DC	9	8	8	21
SWEET HOME ALABAMA MCA	LYNYRD SKYNYRD	9	10	9	19
MY OWN PRISON WIND-UP	CREED	10	9	10	164
POP					
BELIEVE WARNER BROS	CHER	1	1	1	154
MUSIC MAVERICK	MADONNA	2	2	2	45
DON'T SPEAK TRAUMA	NO DOUBT	3	3	3	76
LANDSLIDE REPRISE	FLEETWOOD MAC	4	6	6	94
MAMBO NO 5 (A LITTLE BIT OF) BMG RECORDS	LOU BEGA	5	4	4	130
DANCING QUEEN POLYDOR	ABBA	8	6	6	150
HOW'S IT GOING TO BE ELEKTRA	THIRD EYE BLIND	7	7	7	18
IF YOU'RE GONE ATLANTIC	MATCHBOX TWENTY	8	8	8	20
WALKIN' ON THE SUN INTERSCOPE	SMASH MOUTH	8	RE-ENTRY		40
WILD WORLD A&M	CAT STEVENS	10	10	1	1
R&B/RAP					
IT WASN'T ME (FEAT RICARDO DUCENT) MCA	SHAGGY	1	1	1	16
LET'S GET IT ON MOTOWN	MARVIN GAYE	2	2	2	178
RIDE WIT ME (FEAT CITY SPUD) UNIVERSAL RECORDS	NELLY	3	3	3	19
WHAT'S GOING ON MOTOWN	MARVIN GAYE	4	6	5	166
E ! UNIVERSAL RECORDS	NELLY	5	5	6	40
OUTKAST LA FACE	MS JACKSON	6	NEW		1
MERCY MERCY ME MOTOWN	MARVIN GAYE	7	7	7	158
CAN'T GET ENOUGH OF YOUR LOVE, BABE MERCURY	BARRY WHITE	8	9	9	48
GET UP (SEX MACHINE) POLYDOR	JAMES BROWN	9	8	8	178
(HOT SH*T) COUNTRY GRAMMAR UNIVERSAL RECORDS	NELLY	10	10	9	5
COUNTRY					
COPPERHEAD ROAD MCA	STEVE EARLE	1	1	1	178
MY MARIA ARISTA	BROOKS & DUNN	2	2	3	178
THIS KISS WARNER BROS	FAITH HILL	3	3	2	116
NEON MOON ARISTA	BROOKS & DUNN	4	5	5	140
FRIENDS IN LOW PLACES CAPITOL NASHVILLE	GARTH BROOKS	5	7	7	5
POP A TOP ARISTA	ALAN JACKSON	6	4	4	74
CRAZY MCA	PATSY CLINE	7	6	6	186
AMIE MERCURY	PURE PRAIRIE LEAGUE	8	6	9	36
LUCKENBACH, TEXAS BMG RECORDS	WAYLON JENNINGS	9	10	8	57
AMARILLO BY MORNING MCA	GEORGE STRAIT	10	9	10	27
LATIN					
BAILAMOS INTERSCOPE	ENRIQUE IGLESIAS	1	1	1	132
LA BAMBA WARNER BROS	LOS LOBOS	2	7	2	154
CORAZON ESPINADO (FEAT MANA) ARISTA	SANTANA	3	3	3	71
BIDI BIDI BOM BOM EMI LATIN	SELENA	4	4	4	118
COMO LA FLOR EMI LATIN	SELENA	5	6	6	90
QUIZAS SI, QUIZAS NO POLYGRAM	LOS TOROS BAND	6	8	7	56
CLAVADO EN UN BAR WEA LATINA	MANA	7	6	8	74
ME CAI DE LA NUBE BMG RECORDS	CORNELIO REYNA	9	2	6	22
LA CUMBIA DEL GARROTE UNIVERSAL RECORDS	LOS DEL GARROTE	8	9	9	56
SE ME OLVIDO OTRA VEZ WEA LATINA	MANA	10	10	10	80
INDIE					
THE DEVIL WENT DOWN TO GEORGIA BLUE HAT	CHARLIE DANIELS BAND	1	16	13	1
BAD MOON RISING FANTASY	CREEDENCE CLEARWATER REVIVAL	2	3	1	22
FOLSOM PRISON BLUES SUN ENTERTAINMENT	JOHNNY CASH	3	1	3	84
DOWN ON THE CORNER FANTASY	CREEDENCE CLEARWATER REVIVAL	4	4	4	29
HAVE YOU EVER SEEN THE RAIN? FANTASY	CREEDENCE CLEARWATER REVIVAL	5	6	5	27
LEADER OF MEN ROADRUNNER	NICKELBACK	6	NEW		1
BORN ON THE BAYOU FANTASY	CREEDENCE CLEARWATER REVIVAL	7	7	6	24
WAIT AND BLEED ROADRUNNER	SLIPKNOT	8	2	2	53
FORTUNATE SON FANTASY	CREEDENCE CLEARWATER REVIVAL	9	11	9	35
PROUD MARY FANTASY	CREEDENCE CLEARWATER REVIVAL	10	9	11	42

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OCTOBER 6 2001 Billboard® HOT 100 Airplay™

THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	14	**Fallin'** NUMBER 1
2	2	14	**I'm Real**
3	3	22	**Hit 'Em Up Style (Oops!)**
4	7	11	**Family Affair**
5	6	19	**Where The Party At**
6	5	26	**It's Been Awhile**
7	4	17	**U Remind Me**
8	8	24	**Let Me Blow Ya Mind**
9	9	11	**Izzo (H.O.V.A.)**
10	10	11	**Differences**
11	11	35	**Hanging By A Moment**
12	15	5	**You Rock My World**
13	12	30	**Drops Of Jupiter (Tell Me)**
14	13	13	**One Minute Man**
15	16	16	**Someone To Call My Lover**
16	19	10	**I'm A Thug**
17	20	14	**Fill Me In**
18	23	6	**Livin' It Up**
19	25	5	**Rock The Boat**
20	18	26	**Peaches & Cream**
21	26	4	**Ugly**
22	22	19	**When It's Over**
23	17	13	**Only Time**
24	27	8	**Can't Deny It**
25	21	34	**Drive**
26	44	2	**Hero**
27	33	6	**Everywhere**
28	24	13	**Contagious**
29	35	7	**Where I Come From**
30	29	12	**What I Really Meant To Say**
31	32	10	**Be Like That**
32	30	18	**All Or Nothing**
33	31	12	**Only In America**
34	39	8	**Torn Off The Light**
35	46	7	**Feelin' On Ya Booty**
36	28	19	**The Space Between**
37	40	7	**Smooth Criminal**
38	34	31	**Follow Me**
39	47	8	**Angry All The Time**
40	42	10	**I Would've Loved You Anyway**
41	37	15	**Aestia**
42	36	5	**Lifetime**
43	48	17	**I'm Just Talkin' About Tonight**
44	38	12	**Area Codes**
45	43	39	**Thank You**
46	—	1	**What's Going On**
47	51	5	**How You Remind Me**
48	14	2	**God Bless The USA**
49	52	6	**Superman (It's Not Easy)**
50	58	8	**I Do!!**
51	56	7	**Every Other Time**
52	55	4	**Oaaca With Me**
53	50	12	**I'm A Believer**
54	67	3	**Gone**
55	—	1	**U Got It Bad**
56	62	5	**Complicated**
57	64	2	**Emotion**
58	60	2	**Stuck In A Moment You Can't Get Out Of**
59	61	4	**Love Of My Life**
60	63	4	**Love Of A Woman**
61	71	15	**Just La Cosa**
62	—	2	**On A Night Like This**
63	53	18	**Here's To The Night**
64	41	8	**Because I Got High**
65	—	3	**When God-Fearin' Women Get The Blues**
66	—	1	**You Gets No Love**
67	59	10	**Start The Commotion**
68	75	2	**What Am I Gonna Do**
69	66	4	**I'm A Survivor**
70	57	7	**Clint Eastwood**
71	—	11	**The Way**
72	69	9	**Set It Off**
73	70	3	**I Wish You Were Here**
74	68	15	**Schism**
75	—	1	**Angels In Waiting**

● Records with the greatest impressions increase. © 2001, Billboard/BPI Communications and SoundScan, Inc. Compiled from a national sample of airplay supplied by Broadcast Data Systems. Radio data is a service. 884 stations in Top 40, Pop, R&B Hip Hop, Country, Latin, Rock and other popular formats are electronically monitored 24 hours a day, 7 days a week. Songs ranked by gross impressions compiled by cross referencing exact times of airplay with Arbitron listener data. This data is used to compile the Hot 100.

OCTOBER 6 2001 Billboard® HOT 100 Singles Sales™

THIS WEEK	LAST WEEK	WKS. ON	TITLE ARTIST (IMPRINT/PROMOTION LABEL)
1	1	7	**Where The Party At**
2	3	2	**AM To PM**
3	2	6	**Someone To Call My Lover**
4	4	9	**Raise Up**
5	6	12	**This Is Me**
6	5	11	**Loverboy**
7	7	14	**My Projects**
8	9	12	**Don't Mess With The Radio**
9	13	4	**Everything U R**
10	8	14	**Purple Hills**
11	11	8	**Enjoy Yourself**
12	10	12	**Bootylicious**
13	21	7	**Give**
14	12	18	**Fill Me In**
15	15	28	**Fiesta**
16	24	2	**How We Do**
17	14	14	**There She Goes**
18	17	12	**All Or Nothing**
19	20	57	**Can't Fight The Moonlight**
20	25	2	**Don't Need You Ta (Tell Me I'm Pretty)**
21	16	12	**Take You Out**
22	29	4	**Chillin' In Your Benz**
23	23	2	**Bester**
24	22	18	**I Wanna Be Bad**
25	19	2	**Izzo (H.O.V.A.)**
26	26	19	**I Do!!**
27	28	20	**Keep It Real**
28	—	1	**Put Your Arms Around Me**
29	31	22	**La Bomba**
30	33	4	**Bye-Bye Baby**
31	30	6	**Po' Punch**
32	18	18	**Aestia**
33	27	15	**She's All I Got**
34	40	2	**Us Against The World**
35	37	6	**Crystal**
36	50	2	**Jump Up In The Air**
37	35	27	**Stranger In My House**
38	48	9	**Let's Be Friends**
39	41	13	**Love It**
40	—	1	**To Be Able To Love**
41	44	15	**On A Night Like This**
42	36	4	**Knives Out**
43	32	15	**U Remind Me**
44	42	2	**It Began In Afrika**
45	34	13	**Clock Clock**
46	51	10	**Used To Love**
47	47	9	**All My Thugs**
48	46	7	**50 Playaz Deep**
49	38	3	**I'm Real**
50	45	22	**What It Feels Like For A Girl**
51	—	1	**Maybe**
52	49	4	**Grippin Grain**
53	67	8	**Family Affair**
54	—	1	**Rollo Man**
55	39	5	**Bounce**
56	—	3	**Ugly**
57	59	22	**Angel**
58	43	12	**Hey Hey**
59	52	22	**Never Had A Dream Came True**
60	56	2	**Because I Got High**
61	57	17	**None Tonight**
62	—	1	**Brown Skin**
63	62	46	**South Side**
64	72	13	**Make It Vibrate**
65	60	19	**Miss California**
66	54	4	**Livin' It Up**
67	55	4	**We Right Here**
68	58	8	**I Feel Loved**
69	63	37	**Don't Tell Me**
70	—	28	**By Your Side**
71	53	2	**Ballin' Out Of Control**
72	61	5	**Ghetto Girls**
73	64	10	**The Real Me**
74	—	17	**Seperated**
75	—	20	**It's Over Now**

● Records with the greatest sales gains. © 2001, Billboard/BPI Communications and SoundScan, Inc. The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by SoundScan. This data is used to compile the Hot 100.

THIS WEEK	LAST WEEK	2 WKS. AGO	WEEKS ON	TITLE / PRODUCER (SONGWRITER)	ARTIST / IMPRINT & NUMBER/PROMOTION LABEL	PEAK POSITION
				NUMBER 1 — 5 Weeks At Number 1		
1	1	2	17	**FALLIN'** ●	Alicia Keys	1
				GREATEST GAINER / AIRPLAY		
2	2	1	14	**I'M REAL** ●	Jennifer Lopez Featuring Ja Rule	1
3	3	3	19	**WHERE THE PARTY AT** ●	Jagged Edge With Nelly	3
4	4	4	23	**HIT 'EM UP STYLE (OOPS!)** ●	Blu Cantrell	2
5	8	9	11	**FAMILY AFFAIR** ●	Mary J. Blige	5
6	6	7	26	**IT'S BEEN AWHILE**	Staind	6
7	5	6	17	**U REMIND ME** ●	Usher	1
8	9	8	24	**LET ME BLOW YA MIND** ●	Eve Featuring Gwen Stefani	2
9	10	13	11	**IZZO (H.O.V.A.)** ●	Jay-Z	9
10	7	5	16	**SOMEONE TO CALL MY LOVER** ●	Janet	3
11	13	14	11	**DIFFERENCES**	Ginuwine	11
12	14	10	5	**YOU ROCK MY WORLD**	Michael Jackson	10
13	11	11	35	**HANGING BY A MOMENT**	Lifehouse	2
14	12	12	30	**DROPS OF JUPITER (TELL ME)**	Train	5
15	15	15	13	**ONE MINUTE MAN**	Missy "Misdemeanor" Elliott	15
16	17	16	18	**FILL ME IN** ●	Craig David	15
17	20	20	12	**I'M A THUG** ●	Trick Daddy	17
18	18	27	13	**ONLY TIME**	Enya	18
19	23	31	6	**LIVIN' IT UP** ●	Ja Rule Featuring Case	19
20	21	18	19	**WHEN IT'S OVER**	Sugar Ray	13
21	19	17	26	**PEACHES & CREAM** ●	112	4
22	27	40	6	**UGLY** ●	Bubba Sparxxx	22
23	25	28	5	**ROCK THE BOAT**	Aaliyah	23
24	31	37	6	**EVERYWHERE**	Michelle Branch	24
25	29	29	12	**CAN'T DENY IT** ●	Fabolous Featuring Nate Dogg	25
26	22	22	34	**DRIVE**	Incubus	9
27	44	—	2	**HERO**	Enrique Iglesias	27
28	26	23	18	**ALL OR NOTHING** ●	O-Town	3
				GREATEST GAINER / SALES		
29	33	81	7	**AM TO PM** ●	Christina Milian	29
30	30	39	11	**BE LIKE THAT**	3 Doors Down	30
31	34	38	8	**TURN OFF THE LIGHT**	Nelly Furtado	31
32	24	21	13	**CONTAGIOUS** The Isley Brothers Featuring Ronald Isley AKA Mr. Biggs		19
33	32	26	19	**WHAT I REALLY MEANT TO SAY** ●	Cyndi Thomson	26
34	40	42	7	**WHERE I COME FROM**	Alan Jackson	34
35	35	45	12	**ONLY IN AMERICA**	Brooks & Dunn	35
36	28	25	21	**THE SPACE BETWEEN**	Dave Matthews Band	22
37	48	50	7	**FEELIN' ON YO BOOTY** ●	R. Kelly	37
38	39	43	7	**SMOOTH CRIMINAL**	Alien Ant Farm	38
39	37	33	31	**FOLLOW ME**	Uncle Kracker	5
40	49	49	9	**RAISE UP** ●	Petey Pablo	40
41	36	24	20	**AUSTIN** ●	Blake Shelton	18
42	42	54	5	**LIFETIME**	Maxwell	42
43	51	41	8	**ANGRY ALL THE TIME**	Tim McGraw	38
44	46	47	10	**I WOULD'VE LOVED YOU ANYWAY**	Trisha Yearwood	44
45	56	52	19	**I DO!!** ●	Toya	32
46	52	44	7	**EVERY OTHER TIME**	LFO	44
47	54	32	17	**I'M JUST TALKIN' ABOUT TONIGHT**	Toby Keith	27
48	41	34	13	**AREA CODES** ●	Ludacris Featuring Nate Dogg	24
49	53	53	6	**SUPERMAN (IT'S NOT EASY)**	Five For Fighting	49
50	47	48	39	**THANK YOU** ●	Dido	3
				HOT SHOT DEBUT		
51	NEW		1	**WHAT'S GOING ON**	All Star Tribute	51
52	63	63	3	**GONE**	'N Sync	52
53	58	60	5	**HOW YOU REMIND ME**	Nickelback	53
54	16	—	2	**GOD BLESS THE USA**	Lee Greenwood	16
55	45	30	12	**I'M A BELIEVER**	Smash Mouth	25
56	65	—	2	**EMOTION**	Destiny's Child	56
57	61	69	4	**DANCE WITH ME** ●	112	57
58	62	—	2	**STUCK IN A MOMENT YOU CAN'T GET OUT OF**	U2	58
59	87	93	3	**U GOT IT BAD** ●	Usher	59
60	67	59	5	**COMPLICATED**	Carolyn Dawn Johnson	59
61	38	19	8	**BECAUSE I GOT HIGH** ●	Afroman	13
62	76	72	11	**ON A NIGHT LIKE THIS** ●	Trick Pony	62
63	55	36	10	**START THE COMMOTION**	The Wiseguys	31
64	66	74	4	**LOVE OF MY LIFE**	Brian McKnight	64
65	68	71	4	**LOVE OF A WOMAN**	Travis Tritt	65
66	59	58	18	**HERE'S TO THE NIGHT**	Eve 6	30
67	74	67	15	**JUST IN CASE** ●	Jaheim	52
68	57	57	7	**CLINT EASTWOOD**	Gorillaz	57
69	86	75	4	**WHEN GOD-FEARIN' WOMEN GET THE BLUES**	Martina McBride	69
70	NEW		1	**YOU GETS NO LOVE**	Faith Evans	70
71	79	—	2	**WHAT AM I GONNA DO**	Tyrese	71
72	70	70	4	**I'M A SURVIVOR**	Reba	70
73	73	77	3	**I WISH YOU WERE HERE**	Incubus	73
74	81	82	14	**THE WAY**	Jill Scott	60
75	71	65	9	**SET IT OFF** ●	Juvenile	65
76	60	46	11	**BAD BOY FOR LIFE** ●	P. Diddy, Black Rob & Mark Curry	33
77	72	76	16	**SCHISM**	Tool	67
78	64	51	18	**I WANNA BE BAD** ●	Willa Ford	22
79	NEW		1	**ANGELS IN WAITING**	Tammy Cochran	79
80	69	61	18	**WHEN I THINK ABOUT ANGELS**	Jamie O'Neal	35
81	78	55	17	**WHERE THE BLACKTOP ENDS**	Keith Urban	35
82	77	73	6	**FAT LIP**	Sum 41	66
83	80	66	11	**BAD DAY**	Fuel	64
84	82	56	9	**SIX-PACK SUMMER**	Phil Vassar	56
85	75	79	20	**THERE YOU'LL BE**	Faith Hill	10
86	84	84	9	**CRAWLING**	Linkin Park	79
87	85	64	16	**FLAVOR OF THE WEAK**	American Hi-Fi	41
88	92	78	10	**I'LL FLY WITH YOU (L'AMOUR TOUJOURS)** ●	Gigi D'Agostino	78
89	91	86	12	**TAKE YOU OUT** ●	Luther Vandross	26
90	83	62	18	**BOOTYLICIOUS** ●	Destiny's Child	1
91	98	98	3	**WHAT IF** ●	Babyface	91
92	89	83	19	**MUSIC** ●	Erick Sermon Featuring Marvin Gaye	22
93	90	85	7	**GIRL NEXT DOOR** ●	Musiq Soulchild Featuring Ayana	85
94	NEW		1	**DO U WANNA ROLL (DOLITTLE THEME)** ●	R.L., Snoop Dogg & Lil' Kim	94
95	95	—	2	**JOHN DOE** ●	Public Announcement Featuring LaLe	95
96	93	87	20	**MORE THAN THAT**	Backstreet Boys	27
97	50	—	2	**THE STAR SPANGLED BANNER** ●	Whitney Houston	20
98	96	99	3	**SHINE** ●	Lil' Wayne Featuring Baby, Mack 10 & Mickey	96
99	RE-ENTRY		9	**CASTLES IN THE SKY** ●	Ian Van Dahl Featuring Marsha	91
100	99	—	16	**WE NEED A RESOLUTION** ●	Aaliyah Featuring Timbaland	59

● Songs with the greatest airplay and/or sales gains recorded this week. Greatest Gainer/Sales and Greatest Gainer/Airplay are awarded, respectively, for the largest sales and airplay increases on the chart. Videoclip availability. ● Indicates retail single available and is removed upon Recording Industry Association Of America (RIAA) certification. ● RIAA certification for net shipment of 500,000 units (Gold). ▲ RIAA certification for net shipment of 1 million units (Platinum), with additional million indicated by a number following the symbol. ● Retail Launch. Indicates first full week that retail release contributes to song's point total. Airplay-only songs are not eligible for the Hot 100 until they reach the top 75 of the Hot 100 Airplay chart. Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. ● CD Single available. ● DVD Single available. ● CD Maxi-Single available. ● Cassette Single available. ● Vinyl Maxi-Single available. ● Vinyl Single available. ● Cassette Maxi-Single available. Catalog number is for ●. * Indicates ● unavailable, in which case, catalog number is for ●, ●, ●, ● or ●, respectively, based on availability. ©2001 Billboard/BPI Communications and SoundScan, Inc.

The most popular singles and tracks compiled from a national sample of Broadcast Data Systems radio playlists and retail store, mass merchant and internet sales reports collected, compiled, and provided by SoundScan.

Singles and Tracks Song Index

Chart Codes: Hot 100 Singles (H100); Hot R&B Hip/Hop Singles (RBH); Hot Country Singles (CS) and Hot Latin Tracks (LT).
TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

#1 (Jackie Frost, ASCAP/BMG Songs, ASCAP/Wally's Basement, ASCAP/Fo' Reel, ASCAP) RBH 43

—A—

AIN'T NOBODY GONNA TAKE THAT FROM ME (Universal-MCA, ASCAP/Grantron, SESAC), WBM, CS 49
ALL OR NOTHING (Rokstone, PRS/Songs Of Windswept Pacific, BMI/Universal-Songs Of PolyGram International, BMI), HL/WBM, H100 28
ALWAYS WAS (House Of Fame, ASCAP/Aaronwood, ASCAP) CS 46
AMERICA THE BEAUTIFUL (Public Domain), WBM, CS 59
AMORCITO MIO (Edimusa, ASCAP) LT 29
AM TO PM (Songs Of Universal, BMI/Havana Brown, BMI/Murlyn, ASCAP/Universal-PolyGram International, ASCAP), WBM, H100 29; RBH 58
ANGELS IN WAITING (WB, ASCAP/Cal IV, ASCAP/O'Shaughmessy Avenue, ASCAP/Peermusic III, BMI/Wide Ocean, BMI), HL/WBM, CS 11; H100 79
ANGRY ALL THE TIME (Tiltawhirl, BMI/Bruce Robison, BMI), HL, CS 5; H100 43
AREA CODES (Ludacris, ASCAP/Bubba Gee, BMI/Noontime Tunes, BMI/Warner-Tamerlane, BMI/Nate Dogg, BMI/LehsemSongs, BMI/Music In Three, BMI/Billee, BMI/Music & Media International, BMI/EMI April, ASCAP), HL/WBM, H100 48; RBH 26
AUSTIN (Talbot, BMI/Kirstisongs, ASCAP), WBM, CS 6; H100 41
EL AYUDANTE (Promociones Musicales HR, S.A., BMI/Peermusic III, BMI) LT 10
AZUL (F.I.P.P., BMI/Clear Mind, ASCAP) LT 3

—B—

BABY I LIED (Unichappell, BMI/Mike Curb, BMI/Diamond Storm, BMI/Posey, BMI/Chappell & Co., ASCAP), HL/WBM, CS 53
BAD BOY FOR LIFE (Dors'D, BMI/Me Again, BMI/Dee Mac, BMI/Janice Combs, BMI/EMI Blackwood, BMI/Diamond Rob, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Beisteasy, BMI/Dors-D, ASCAP/DKG, BMI), HL, H100 76; RBH 29
BAD DAY (Universal-Songs Of PolyGram International, BMI/Pener Pig, BMI), WBM, H100 83
BALLIN' OUT OF CONTROL (So So Def, ASCAP/EMI April, ASCAP/Hate Dogg, BMI/Babyboy's Little, SESAC/Noontime South, SESAC/WBM, SESAC/Rahman Griffin, BMI/NWK, BMI/JNB, BMI), HL/WBM, RBH 45
BATTER UP (Jackie Frost, ASCAP/BMG Songs, ASCAP/Universal, ASCAP/Publishing Designee, BMI/EMI Belfast, ASCAP/Jay E's Basement, ASCAP/D2 Pro, ASCAP), HL, RBH 100
BEAUTIFUL (ALL THAT YOU COULD BE) (BMG Songs, ASCAP/Chappell & Co., ASCAP/R.M.B., ASCAP), HL/WBM, CS 58
BECAUSE I GOT HIGH (Publishing Designee, BMI/Universal, ASCAP/Afroman, ASCAP), WBM, H100 61; RBH 62
BE LIKE THAT (Escatawpa, BMI/Songs Of Universal, BMI), WBM, H100 30
BESAME (Hecho A Mano, ASCAP/EMI April, ASCAP/Peermusic III, BMI) LT 23
BOOTYLICIOUS (Sony/ATV Tunes, ASCAP/Beyonce, ASCAP/June-Bug Alley, ASCAP/Welsh Witch, BMI/Lonte, ASCAP/Sony/ATV Songs, BMI), HL, H100 90; RBH 74
BRING ON THE RAIN (Bro 'N Sis, BMI/Estes Park, BMI/Moraine, BMI/Little Chatterbox, BMI), HL, CS 35
BROTHA (Ugmoe, ASCAP/Universal, ASCAP/Alegna, BMI/J, BMI/Uncle Bobby, BMI/EMI Blackwood, BMI/Jake & The Phatman, ASCAP), HL, RBH 68
BROWN SKIN (Gold & Iron, ASCAP/Warner-Tamerlane, BMI/Publishing Designee, BMI/Bat Future, BMI), WBM, RBH 53
BUSTER (Gable, BMI) RBH 87
BYE-BYE BABY (Heavenly Tunes, BMI) RBH 91

—C—

CADA VEZ TE EXTRANO MAS (LGA, BMI) LT 11
CANDY (Pork, ASCAP/Chad Hugo, ASCAP/EMI April, ASCAP/The Waters Of Nazereth, BMI/EMI Blackwood, BMI), HL, RBH 61
CAN'T BELIEVE (Justin Combs, ASCAP/EMI April, ASCAP/Marsky, BMI/Ain't Nuthin' Goin' On But Funking, ASCAP/WB, ASCAP/Hard Workin Black Folks, ASCAP/Ciara June, ASCAP/Zomba, ASCAP/IE Will, ASCAP/Life's A Bitch, ASCAP/Dakoda House, ASCAP/Gloria's Boy, ASCAP/EMI Blackwood, BMI/Chyna B), HL/WBM, RBH 39
CAN'T DENY IT () Brasco, ASCAP/Desert Storm, BMI/Cyphercleff, ASCAP/EMI April, ASCAP/Songs Of Universal, BMI/Joshua's Dream, BMI/WB, ASCAP/Suge, ASCAP), HL/WBM, H100 25; RBH 15
CARAMEL (Pladis, ASCAP/EMI April, ASCAP/Hot-ish, ASCAP/Te-Bass, BMI/Stitchman's, ASCAP/Universal, ASCAP/Blondie Rockweil, ASCAP), HL, RBH 35
CARRY ON (Greenhorse, BMI/Curb Congregation, SESAC), WBM, CS 47
CARTAS MARCADAS (Pham, BMI/Peer Int'l., BMI) LT 34
CASH, MONEY, CARS, CLOTHES (Dave And Brown, ASCAP/Val's Child, ASCAP) RBH 73
CASTLES IN THE SKY (Rocks, ASCAP) H100 99
CHILLIN' IN YOUR BENZ (Dirty Dre, ASCAP/Jatcat, ASCAP/Tre Angell, ASCAP/Universal, ASCAP) RBH 86
CLINT EASTWOOD (EMI Blackwood, BMI/Gorillaz, BMI), HL, H100 68
COLD ONE COMIN' ON (Sixteen Stars, BMI/Dixie Stars, ASCAP), HL, CS 38
COMERTE A BESOS (Sir George, ASCAP/Lanfranco, ASCAP) LT 25
COMO LLEGO A TU AMOR (Lanfranco, ASCAP) LT 47
COMO OLVIDAR (Lanfranco, ASCAP/Arena Fina, ASCAP/Songs Of Peer, ASCAP) LT 8
COMO SE CURA UNA HERIDA (Rubet, ASCAP/Universal Musica, ASCAP/Adam Rhodes, ASCAP/Lanfranco, ASCAP) LT 4
COMO SE LO EXPLICO AL CORAZON (Negrele) LT 36
COMPLICATED (EMI Full Keel, ASCAP/April Blue, ASCAP/EMI Blackwood, BMI/Zomba, BMI/Blakemore Avenue, ASCAP), HL/WBM, CS 8; H100 60
CON CADA BESO (WB, ASCAP/Osorio, ASCAP/Elephant Star, BMI/Careers-BMG, BMI) LT 13
CONTAGIOUS (R.Kelly, BMI/Zomba, BMI), WBM, H100 32; RBH 30
CORAZON DE MUJER (Not Listed) LT 12
CRAWLING (Zomba, BMI/Chesterchaz, BMI/Big Bad Mr. Hahn, BMI/Nondisclosure Agreement, BMI/Rob Bourdon, BMI/Kenji Kobayashi, BMI), WBM, H100 86
CRAZY LIFE (Songs Of The Court, BMI/Stone Poet, BMI) CS 52

—D—

DANCE WITH ME (Da Twelve, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/C.Sills, ASCAP), HL, H100 57; RBH 25
DERECHO A LA VIDA (Peer Int'l., BMI) LT 17
DESPRECIADO (Vander, ASCAP) LT 16
DIDDY (Donceno, ASCAP/The Waters Of Nazereth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP/BDP, ASCAP/Zomba, ASCAP/Robert Hill, BMI/Universal-Songs Of PolyGram, BMI), HL/WBM, RBH 65
DIFFERENCES (Chocolate Factory, ASCAP/Hand In My Pocket, ASCAP/Sony/ATV Tunes, ASCAP/Music Of Windswept, ASCAP), HL, H100 11; RBH 1
DON'T PLAY ANY LOVE SONGS (BMG Songs, ASCAP/Liolamb, ASCAP/March, ASCAP), HL, CS 60
DON'T STOP (FUNKIN' 4 JAMAICA) (Sony/ATV Songs, BMI/Rye Songs, BMI/Mr. Manhattan, BMI/Duro, BMI/EMI Blackwood, BMI/Ensign, BMI/Thomas Brown, BMI/The Braids, ASCAP/Zomba, ASCAP), HL/WBM, RBH 55
DO U WANNA ROLL (DOLITTLE THEME) (Show You How Daddy Bail, ASCAP/Uh Oh, ASCAP/Ensign, BMI/My Own Chili, BMI/EMI Blackwood, BMI/Notorious K.I.M., BMI/Warner-Tamerlane, BMI/Saja, BMI/Songs Of Lastrada, BMI/Sony/ATV Songs, BMI/TCF, ASCAP/Fox Film, BMI), HL/WBM, H100 94; RBH 69
DRIVE (EMI April, ASCAP/Hunglikeyora, ASCAP), HL, H100 26
DROPS OF JUPITER (TELL ME) (EMI April, ASCAP/Desert Tent, ASCAP/Schweel, ASCAP/P. Timon, ASCAP/Mr. Clean, ASCAP/Beneath The Tree, ASCAP/EMI Blackwood, BMI), HL, H100 14

—E—

EASY FOR ME TO SAY (Blackened, BMI), WBM, CS 54
EMOTION (Gibb Brothers, BMI/Careers-BMG, BMI), HL, H100 56; RBH 60
ENJOY YOURSELF (Proceed, BMI/Divine Mill, ASCAP/WB, ASCAP/Tonya Von, BMI/Beat Wise, BMI/Warner-Tamerlane, BMI), WBM, RBH 56
ESTAS QUE TE PELAS (Ser-Ca, BMI) LT 39
EVERY OTHER TIME (Prospect, ASCAP/Martybags, ASCAP/Noise Dog, BMI) H100 46
EVERYWHERE (I'm With The Band, ASCAP/WB, ASCAP/Line One, ASCAP/EMI Virgin, ASCAP), HL/WBM, H100 24

—F—

FALLIN' (Lellow, ASCAP/EMI April, ASCAP), HL, H100 1; RBH 7
FAMILY AFFAIR (Mary J. Blige, ASCAP/Universal-MCA, ASCAP/Fame, BMI/Music Of Windswept, ASCAP/Five Card, ASCAP/Elvis Mambo, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/Copyright Control/Asiah Lewis, BMI/AsiahTown, BMI/Luchi Lou, BMI), WBM, H100 5; RBH 2
FAST LANE (Jazzmen, BMI/Butterwood, BNI/Mike City, BMI/WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP), WBM, RBH 54
FAT LIP (EMI April Canada, SOCAN/Rectum Renovator, SOCAN/EMI April, ASCAP), HL, H100 82
FATTY GIRL (Sony/ATV Tunes, ASCAP/LL Cool J, ASCAP/Illiotic, ASCAP/Ludacris, ASCAP/EMI April, ASCAP/ENOT, ASCAP/EKOP, BMI/Sony/ATV Songs, BMI/The Waters Of Nazereth, BMI), HL, RBH 76
FEELIN' ON YO BOOTY (Zomba, BMI/R.Kelly, BMI), WBM, H100 37; RBH 13
FIESTA (Zomba, BMI/R.Kelly, BMI/EMI Blackwood, BMI/Lil Lu Lu, BMI), HL/WBM, RBH 38
FILL ME IN (Songs Of Windswept Pacific, BMI/Warner Chappell, PRS/WB, ASCAP), WBM, H100 16; RBH 75
FLAVOR OF THE WEAK (Disciples Of Judra, ASCAP/BMG Songs, ASCAP), HL, H100 87
FOLLOW ME (Gaje, BMI/Warner-Tamerlane, BMI/Chunky Style, ASCAP/Disney-Seven Peaks, ASCAP), HL/WBM, H100 39
FORMAL INVITE (Stop Trying To Copy My Music, BMI/The Waters Of Nazereth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL, RBH 64

—G—

GANGSTA (LOVE 4 THE STREETS) (Mo Loving, ASCAP/BoodaMax, ASCAP) RBH 57
GET UR FREAK ON (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP), WBM, RBH 40
GHETTO GIRLS (EMI April, ASCAP/So So Def, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC/Hiram Clarke, SESAC/Four Knights, BMI/Songs Of Universal, BMI), HL/WBM, RBH 90
GIRL NEXT DOOR (EMI April, ASCAP/Touched By Jazz, ASCAP/Nivrac Tyke, ASCAP/Pamoja, BMI/EMI Blackwood, BMI/Universal, ASCAP/Jatcat, ASCAP/Blue's Baby, ASCAP/Soulchild, ASCAP), HL, H100 93; RBH 32
GIRLS, GIRLS, GIRLS (Lil Lu Lu, BMI/EMI Blackwood, BMI/F.O.B., ASCAP/Unichappell, BMI/Savette, BMI/Super Songs Unlimited, BMI) RBH 36
GIVE (Heartless, ASCAP/New Beginning, ASCAP/Here And Now, ASCAP/Ha-La, ASCAP) RBH 96
GOD BLESS THE USA (Songs Of Universal, BMI/Universal-Songs Of PolyGram International, BMI) CS 25; H100 54
GONE (Tennman Tunes, ASCAP/Zomba, ASCAP/WajeRo, BMI/South Hudson, BMI), WBM, H100 52
GOODBYE (EMI April, ASCAP/Air Control, ASCAP/Them Damn Twins, ASCAP/So So Def, ASCAP/Babyboy's Little, SESAC/WBM, SESAC), HL, RBH 52
GOOD MORNING BEAUTIFUL (Life Of The Record, ASCAP/Sevens International, ASCAP/Mighty Moe, ASCAP) CS 32
GRIMEY (Off Da Yelzabulb, BMI/EMI Blackwood, BMI/The Waters Of Nazereth, BMI/EMI April, ASCAP/Chase Chad, ASCAP), HL, RBH 79

—H—

HANGING BY A MOMENT (G-Chills, BMI/Songs Of DreamWorks, BMI), CLM, H100 13
HARDBALL (EMI April, ASCAP/So So Def, ASCAP/Me & Marq, ASCAP/Lil' Nettie, ASCAP/Money Mack, BMI/Warner-Tamerlane, BMI/Famous, ASCAP/Ensign, BMI), HL/WBM, RBH 83
HEARTBREAK TOWN (EMI April, ASCAP/House Of Bram, ASCAP), HL, CS 42
HELPLESSLY, HOPELESSLY (Sony/ATV Tree, BMI/Songs Of Teracel, BMI/Songs Of Universal, BMI), HL/WBM, CS 45
HERE'S TO THE NIGHT (Fake And Jaded, BMI/Less Than Zero, BMI/Soulfield Road, BMI), HL, H100 66
HERO (Enrique Iglesias, ASCAP/EMI April, ASCAP/Rive Droite, ASCAP/Metrophonic, ASCAP), HL, H100 27
HEROE (Enrique Iglesias, ASCAP/EMI April, ASCAP/Rive Droite, ASCAP/Metrophonic, ASCAP) LT 6
HIT 'EM UP STYLE (OOPS!) (Cyptron, BMI/EMI Blackwood, BMI), HL, H100 4
HOW COOL IS THAT (Sony/ATV Tree, BMI/Warner-Tamerlane, BMI/Major Bob, ASCAP), HL/WBM, CS 22
HOW WE DO (Col-Beast, ASCAP) RBH 89
HOW YOU REMIND ME (Warner-Tamerlane, BMI/Nickelback, SOCAN), WBM, H100 53

—I—

I BREATHE IN, I BREATHE OUT (Sony/ATV Cross Keys, ASCAP/Ten Ten, ASCAP), HL, CS 56
I DO!! (Stixx & Tones, ASCAP/Toy-Toy, ASCAP) H100 45
I DON'T HAVE TO BE ME ("TIL MONDAY) (MAS Venture, BMI/Misterssippi, BMI/Careers-BMG, BMI) CS 57
I DON'T KNOW (The Waters Of Nazereth, BMI/EMI Blackwood, BMI/Drayton Goss, BMI) RBH 95
IF YOU EVER FEEL LIKE LOVIN' ME AGAIN (Warner-Tamerlane, BMI/Ensign, BMI), HL/WBM, CS 33
I'LL FLY WITH YOU (L'AMOUR TOUJOURS) (Media Songs, SRL/Warner Bros. Italy, SRL), WBM, H100 88
ILLVIT (My Own Chit, BMI/EMI Blackwood, BMI/Tray Tray's, ASCAP/Lil Gangsta, ASCAP/Koke Is It, ASCAP/Perk's, BMI/Universal-Duchess, BMI/Bridgeport, BMI/Rubber Band, BMI/Universal-Songs Of PolyGram International, BMI/Show You How Daddy Bail, ASCAP), HL, RBH 63
I'M A BELIEVER (Stonebridge, SESAC/Foray, SESAC), HL, H100 55
I'M ALREADY THERE (Sony/ATV Tree, BMI/Zomba, ASCAP/Swear By It, ASCAP/Josh-Nick, ASCAP), HL/WBM, CS 19
I'M A SURVIVOR (Porch Pickin', ASCAP/Murrah, BMI), WBM, CS 12, H100 72
I'M A THUG (First N' Gold, BMI/Sony/ATV Songs, BMI), HL, H100 17; RBH 9
I'M HOT (Erick Sermon, ASCAP/Zomba, ASCAP/EMI April, ASCAP/Marvin Gaye Estate, ASCAP), HL/WBM, RBH 67
I'M JUST TALKIN' ABOUT TONIGHT (Tokeco Tunes, BMI/Sony/ATV Tree, BMI/Big Yellow Dog, BMI), HL, CS 7; H100 47
I'M REAL (Nuyorican, BMI/Sony/ATV Songs, BMI/Cori Tiffani, BMI/Sony/ATV Tunes, ASCAP/Chocolate Factory, ASCAP/Mawkeens, ASCAP/Slavery, BMI/DJ Irv, BMI/Stone City, ASCAP/National League, ASCAP/Exotica, ASCAP/Songwriters Guild Of America, ASCAP/Songs Of Universal, BMI/White Rhino), HL, H100 2; RBH 3
I'M TRYIN' (Pacific Wind, SESAC/414, SESAC/Songs Of Windswept Pacific, BMI/Gottahaveable, BMI/Almo, ASCAP), HL/WBM, CS 16
IN ANOTHER WORLD (Sony/ATV Tree, BMI/Wenonga, BMI/Songs Of Nashville DreamWorks, BMI/Uno Mas, BMI/Cherry River, BMI/Hookline East, ASCAP/Madeleine Grace, ASCAP), CLM/HL, CS 36
IT'S BEEN AWHILE (Greenfund, ASCAP/I.m.nobody, ASCAP/My Blue Car, ASCAP/pimpYug, ASCAP/WB, ASCAP), WBM, H100 6
IT'S OK (Not Listed) LT 38
I WANNA BE BAD (Kierulf, BMI/Mugsy Boy, BMI/Zomba, BMI/Mandah, BMI/Lava, BMI), WBM, H100 78
I WANNA TALK ABOUT ME (Sony/ATV Tree, BMI), HL, CS 21
I WISH YOU WERE HERE (EMI April, ASCAP/Hunglikeyora, ASCAP), HL, H100 73
I WOULD'VE LOVED YOU ANYWAY (Dannasongs, BMI/Ensign, BMI/Songs Of Universal, BMI), HL/WBM, CS 4; H100 44
IZZO (H.O.V.A.) (Lil Lu Lu, BMI/EMI Blackwood, BMI/Ye World, ASCAP/Jobete, ASCAP), HL, H100 9; RBH 5

—J—

JOHN DOE (Smelzgood, ASCAP) H100 95; RBH 41
JUMP UP IN THE AIR (Bridgeport, BMI) RBH 80
JUST IN CASE (Divine Mill, ASCAP/WB, ASCAP/Fingaz Goal, ASCAP/Uh Oh, ASCAP/Famous, ASCAP/Ensign, BMI), HL/WBM, H100 67; RBH 19
JUST LET ME BE IN LOVE (Hamstein Cumberland, BMI/Baby Mae, BMI/Glitterfish, BMI/Buna Boy, BMI/Sony/ATV Tree, BMI/Wenonga, BMI), HL/WBM, CS 30

—K—

KNOCK YOURSELF OUT (Jae'wons, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/The Waters Of Nazereth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP), HL, RBH 34

—L—

LA CALANDRIA (Not Listed) LT 21
LA GRAN NOCHE (Flamingo, BMI) LT 32
LET ME BLOW YA MIND (Scott Storch, ASCAP/Blondie Rockwell, ASCAP/Universal, ASCAP/Dead Game, ASCAP/WB, ASCAP/Ain't Nuthin' Goin' On But Funking, ASCAP/Music Of Windswept, ASCAP/Five Card, ASCAP/Elvis Mambo, ASCAP/TVT, ASCAP/Blackjack, ASCAP), WBM, H100 8
LET'S RIDE (Zomba, BMI/Tuff Huff, BMI) RBH 82
LIFE DON'T HAVE TO BE SO HARD (Acuff-Rose, BMI/Milene, ASCAP), HL, CS 44
LIFETIME (Sony/ATV Tunes, ASCAP/Muszewell, ASCAP/Gan Zmira, ASCAP/Famous, ASCAP), HL, H100 42; RBH 11
LIGHTS, CAMERA, ACTION! (Mr. Cheeks, ASCAP/One Shot Deal, SESAC/Stone Diamond, BMI) RBH 49
LIVIN' IT UP (Slavery, ASCAP/White Rhino, BMI/Lil Rob, BMI/DJ Irv, BMI/Black Buil, ASCAP/Jobete, ASCAP/Songs Of Universal, BMI), HL/WBM, H100 19; RBH 8
LOVE OF A WOMAN (Songs Of Lastrada, BMI), WBM, CS 10; H100 65
LOVE OF MY LIFE (Cancelled Lunch, ASCAP/Universal-PolyGram International, ASCAP), WBM, H100 64; RBH 18
LOVERBOY (Sony/ATV Songs, BMI/Rye, ASCAP/Fox Film, BMI/All Seeing Eye, ASCAP/Universal-PolyGram International, ASCAP/Better Days, BMI/Universal-Songs Of PolyGram International, BMI/Air Control, ASCAP/Thowin' Tantrums, ASCAP/Ludacris, ASCAP/EMI April, ASCAP), HL/WBM, RBH 88
LOVING EVERY MINUTE (Sony/ATV Tree, BMI/Wenonga, BMI/Zomba, ASCAP), HL/WBM, CS 24
LUNCH OR DINNER (Mike City, BMI) RBH 85

—M—

MADE TO LOVE YA (Uncle Bobby, BMI/EMI Blackwood, BMI/Fingaz Goal, ASCAP/EMI April, ASCAP), HL, RBH 46
MAN OF ME (Universal-MCA, ASCAP/Zomba, ASCAP/Teren It Up, BMI), WBM, CS 27
ME LIBERE (Not Listed) LT 33
MENTINA (I'll Be Right Back, ASCAP) LT 40
ME VAS A EXTRANAR (Vander, ASCAP) LT 2
MI FANTASIA (TN Ediciones, BMI) LT 19
MORE THAN THAT (Universal-Songs Of PolyGram International, BMI/Sony/ATV Scandinavia, BMI/Sony/ATV Songs, BMI/SwedeDreams, BMI), HL/WBM, H100 96
MORE THAN WHAT I WANTED (A.G.M., ASCAP/Word, ASCAP/EMI April, ASCAP/BMG Songs, SESAC/Bases Loaded, ASCAP/Tommy Sims, ASCAP), HL, RBH 92
MUERO (Laminaga, ASCAP/Universal Musica, ASCAP) LT 26
MUSIC (Erick Sermon, ASCAP/Zomba, ASCAP/The Marvin Gaye Heirs, ASCAP/EMI April, ASCAP), HL/WBM, H100 92, RBH 33
MY PROJECTS (From The Pit, ASCAP/There's A Whole In The Bucket, ASCAP) RBH 50

—N—

NEVER BE THE SAME AGAIN (Starks, ASCAP/WB, ASCAP/Carpa Noche, ASCAP/Davel McKenzie, ASCAP/In Tha Blood, ASCAP/Careers-BMG, BMI/Wu-Tang, BMI), WBM, RBH 71
NEVER LOVE YOU ENOUGH (Sony/ATV Cross Keys, ASCAP/Onaly, ASCAP/Universal-PolyGram International, ASCAP/Green Wagon, ASCAP), HL/WBM, CS 28
NIGHT DISAPPEAR WITH YOU (Universal-Songs Of PolyGram International, BMI/McComas, BMI), WBM, CS 51
NO ME CONOCES AUN (Edimonsa, ASCAP) LT 5
NO MORE DRAMA (EMI April, ASCAP/Flyte Tyme, ASCAP/Screen Gems-EMI, BMI), HL, RBH 93
NO VALE LA PENA (Not Listed) LT 14

—O—

O ME VOY O TE VAS (Crisma, SESAC) LT 7
ON A NIGHT LIKE THIS (Warner-Tamerlane, BMI/Instinct, ASCAP), WBM, CS 9; H100 62
ONE MINUTE MAN (Mass Confusion, ASCAP/WB, ASCAP/Virginia Beach, ASCAP/Ludacris, ASCAP/EMI April, ASCAP), HL/WBM, H100 15; RBH 14
ONLY IN AMERICA (Sony/ATV Tree, BMI/Buffalo Prairie, BMI/Don Cook, BMI/Route Six, BMI), HL, CS 3; H100 35
ONLY TIME (EMI Songs, BMI/EMI Blackwood, BMI), HL, H100 18

—P—

PEACHES & CREAM (Marsky, BMI/Justin Combs, ASCAP/EMI April, ASCAP/Da Twelve, ASCAP/C.Sills, ASCAP/Tragasm, ASCAP/EMI Blackwood, BMI/Janice Combs, BMI), HL, H100 21; RBH 28
PENA DE AMOR (JBN, ASCAP) LT 46
PERO NO ME AMA (PMC, ASCAP) LT 48
PLEASE DON'T MIND (The Waters Of Nazereth, BMI/EMI April, ASCAP/Fatima & Baron Outlet, ASCAP/Main Money, ASCAP/EMI Blackwood, BMI/Chase Chad, ASCAP), HL, RBH 97
PO' PUNCH (Swole, ASCAP/Trashy Boy, ASCAP/Only Pocket Change, ASCAP) RBH 94
PUEDEN DECIR (EMOA, ASCAP) LT 9

—Q—

QUISIERA (Fonomusic, ASCAP) LT 18
QUISIENA (Karen, ASCAP) LT 37

—R—

RAISE UP (Zomba, ASCAP/Kumbaya, ASCAP/Virginia Beach, ASCAP), WBM, H100 40; RBH 17
REAL LIFE (I NEVER WAS THE SAME AGAIN) (Major Bob, ASCAP/Castn, BMI/Whiskey Gap, BMI), WBM, CS 18
RESUMIENDO (Hecho A Mano, ASCAP/EMI April, ASCAP/Songs Of Castillo, BMI/Universal-Musica Unica, BMI) LT 24
THE RHUMBA (Careers-BMG, BMI/Ramecca, BMI/AuMaitre, BMI/Wu-Tang, BMI/Diggs Family, BMI/Ndra, ASCAP/Nasir, ASCAP/Bright Summit, ASCAP) RBH 98
RIDING WITH PRIVATE MALONE (Twang Thang, ASCAP/Wood & I, BMI/IG Wells, BMI) CS 31
ROCK THE BOAT (Herbilicous, ASCAP/Rap Tracks, ASCAP/E Beats, ASCAP/WB, ASCAP/Black Fountain, ASCAP), HL/WBM, H100 23; RBH 6
ROUND & ROUND (Jonell, BMI/DJ Ni-Tek, BMI) RBH 84

—S—

SAINTS & ANGELS (House Of Fame, ASCAP) CS 40
SCHISM (Toolshed, ASCAP/EMI Virgin, ASCAP), HL, H100 77
SECRETO DE AMOR (Vander, ASCAP) LT 50
SE QUE ME VA A DEJAR (Crisma, SESAC) LT 49
SEMA PORQUE TE AMO (Not Listed) LT 41
SET IT OFF (Money Mack, BMI) H100 75; RBH 27
SHE'S ALL I GOT (Mike City, BMI) RBH 47
SHINE (Money Mack, BMI) H100 98; RBH 42
SHIVER (EMI April, ASCAP/Pang Toon, BMI/Jersey Girl, BMI/EMI Blackwood, BMI/Mark Alan Springer, BMI), HL, CS 37
SI QUIERES (BMG Songs, ASCAP) LT 28
SIX-PACK SUMMER (EMI April, ASCAP/Phil Vassar, ASCAP/Milene, ASCAP/EMI Blackwood, BMI/Flybridge, BMI), HL, CS 14; H100 84
SLOWLY (Tank 1176, ASCAP/Dub's World, ASCAP/Black Fountain, ASCAP) RBH 51
SMOOTH CRIMINAL (Mijac, BMI/Warner-Tamerlane, BMI), WBM, H100 38
SOMEONE TO CALL MY LOVER (Black Ice, ASCAP/EMI April, ASCAP/Flyte Tyme, ASCAP/WB, ASCAP/D. Bunnell, ASCAP), HL/WBM, H100 10; RBH 44
SOMETHING IN THE PAST (Universal-Duchess, BMI/Perk's, BMI) RBH 77
SOMETHIN' IN THE WATER (Al Andersongs, BMI/Songs Of Windswept Pacific, BMI/My Life's Work, BMI/Yellow Desert, BMI/Mighty Nice, BMI/Sony/ATV Tree, BMI/Love Monkey, BMI), HL, CS 43
THE SPACE BETWEEN (Colden Grey, ASCAP/Universal-MCA, ASCAP/Aerostation, ASCAP), CLM/WBM, H100 36
THE STAR SPANGLED BANNER (Public Domain) CS 41; H100 97, RBH 99
START THE COMMOTION (Copyright Control/EMI April, ASCAP/Salaam Remi, ASCAP/Greg Nyce, ASCAP/EMI-Unart Catalog, BMI), HL/WBM, H100 63
STUCK IN A MOMENT YOU CAN'T GET OUT OF (U2, ASCAP/Universal-PolyGram International, ASCAP) H100 58
SUERTE (F.I.P.P., BMI/Aniwi, BMI/Sony/ATV Latin, BMI) LT 1
SUERTE ME TENIDO (Universal Musica, ASCAP) LT 35
SUPERMAN (IT'S NOT EASY) (EMI Blackwood, BMI/Five For Fighting, BMI), HL, H100 49

—T—

TAKE YOU OUT (Nyrraw, ASCAP/EMI April, ASCAP/Uncle Bobby, BMI/EMI Blackwood, BMI/Dango, BMI), HL, H100 89; RBH 30
TANTITA PENA (Not Listed) LT 15
TE HE PROMETIDO (Not Listed) LT 43
TELL ME HOW (WB, ASCAP/Big Red Tractor, ASCAP/Hay Wagon, ASCAP/Steel Wheels, BMI), WBM, CS 50
THANK YOU (Warner Chappell, PRS/WB, ASCAP/Cheeky, BMI/EMI Blackwood, BMI/Champion Management, BMI), HL/WBM, H100 50
THAT'S A PLAN (Warner-Tamerlane, BMI/Zantaron, BMI/Harris Gordon, ASCAP/Ticonderoga, ASCAP/Music Sales, ASCAP), WBM, CS 29
THAT'S WHAT BROTHERS DO (Almo, ASCAP/Pacific Wind, SESAC/414, SESAC), HL, CS 55
THERE WILL COME A DAY (Careers-BMG, BMI/Silverkiss, BMI/Songs Of DreamWorks, BMI), CLM/HL, CS 39
THERE YOU'LL BE (Realsongs, ASCAP), HL/WBM, CS 48; H100 85
THE TIN MAN (Acuff-Rose, BMI/Songwriters Ink, BMI/Texas Wedge, ASCAP), HL/WBM, CS 23
TRIANGULO DE AMOR (BIZARRE LOVE TRIANGLE) (Not Listed) LT 42
TU CONVENCELA (WB, ASCAP), WBM, LT 31
TU ERES AJENA (J&N, ASCAP) LT 45
TU RECUERDO Y YO (Not Listed) LT 22
TURN OFF THE LIGHT (Nelstar, SOCAN), WBM, H100 31

—U—

UGLY (Virginia Beach, ASCAP/WB, ASCAP/Two Hundred Miles From Civilization, BMI), WBM, H100 23; RBH 12
U GOT IT BAD (U.R. IV, ASCAP/EMI April, ASCAP/So So Def, ASCAP/Babyboy's Little, SESAC/Noontime South, SESAC), HL, H100 59; RBH 21
UNA MUJER COMO TU (Copyright Control) LT 44
U REMIND ME (Smooth C, BMI/Songs Of Windswept Pacific, BMI/Butterman's Land, BMI/Guccizm, ASCAP/Universal, ASCAP), WBM, H100 7; RBH 20
USTED SE ME LLEVO LA VIDA (World Deep Music, BMI/Sony/ATV Latin, BMI/PSO Ltd., ASCAP) LT 20

—W—

THE WAY (Blue's Baby, ASCAP/Jatcat, ASCAP/Dirty Dre, ASCAP/Universal, ASCAP), WBM, H100 74, RBH 22
WEEKEND (Kharatroy, ASCAP/B.Black, ASCAP/WB, ASCAP/Sony/ATV Tunes, ASCAP/Kenbo, ASCAP/LaCoriya's Songs, ASCAP/Dat Bull Tod, ASCAP/Hew Nation, ASCAP/Chrysalis, ASCAP/Monster Island, ASCAP), HL/WBM, RBH 78
WE GONNA MAKE IT (Jae'wons, ASCAP/Justin Combs, ASCAP/EMI April, ASCAP/Panito's, ASCAP/A. Maman Music, ASCAP), HL, RBH 72
WE NEED A RESOLUTION (Herbilicious, ASCAP/Black Fountain, ASCAP/Virginia Beach, ASCAP/WB, ASCAP), WBM, H100 100
WE RIGHT HERE (Boomer X, ASCAP/54vill, BMI) RBH 66
WE THUGGIN' (Joseph Cartagena, ASCAP/Jelly's Jams, ASCAP/Ron G, BMI/Zomba, BMI/R.Kelly, BMI), WBM, RBH 59
WHAT AM I GONNA DO (Harrindur, BMI/Uncle Jake's, BMI/BMG Songs, ASCAP/Zoveltion, ASCAP/T.J. Beats, BMI), HL, H100 71; RBH 24
WHAT IF (ECAF, BMI/Sony/ATV Songs, BMI), HL, H100 91; RBH 37
WHAT I REALLY MEANT TO SAY (Sony/ATV Cross Keys, ASCAP/Sony/ATV Tree, BMI/Chris Waters, BMI/Still Working For The Man, BMI/Tommy Lee James, BMI), HL, CS 1; H100 33
**WHAT IT IS (T'Ziah's, BMI/Warner-Tamerlane, BMI/The Waters Of Nazereth, BMI/EMI Blackwood, BMI/Chase Chad, ASCAP/EMI April, ASCAP), HL/WBM, RBH 48
WHAT'S GOING ON (EMI April, ASCAP/Marvin Gaye Estate, ASCAP/Jobete, ASCAP/Stone Agate, BMI), HL, H100 51, RBH 81
WHEN GOD-FEARIN' WOMEN GET THE BLUES (Sony/ATV Cross Keys, AS

SEPTEMBER 11, 2001

Words fail...

Emotions flood.

With profound sorrow, all 35,000 VNU employees around the world embrace the victims, their families, and every valiant rescue worker in our thoughts and prayers. Our commitment is to aid in the relief effort and to rebuild hope.

Contracts

Continued from page 1

number of musical compositions on an album "controlled" by a singer/songwriter for which a label is required to pay a full mechanical royalty.

Mechanical royalties are upfront costs that have to be paid to both songwriters (often the performer or an outside songwriter) and their music publishers for the use of the music on every recording of it sold. These royalties should not be confused with the artist royalty paid to a contracted performer for every record unit sold, once an artist recoups all record-company advances—which in most cases never happens.

The purpose of the clause, in many observers' minds, is to limit the costs labels must pay out of their own pockets. In early September, *Billboard* sent a query letter to representatives of four of the five major U.S. record companies—BMG, Sony, EMI, and Warner Music—apprising them of this series of reports and asking them to present their companies' views on recording-contract challenges and the many contract provisions criticized by the recording-artist community. None responded. The fifth, Vivendi/Universal, received the query letter Sept. 25 and is reviewing the questions.

But because of the controlled-composition clause in contracts, artists don't get the current 7½ cent mechanical royalty rate; labels will offer new artists (and many newer outside songwriters) only three-quarters of that rate, or about 5½ cents per tune. Also, the labels calculate the same rate for a 10-minute song as for a two-minute tune. This, artists' lawyers say, thwarts the statute, which provides increased rates for songs of more than five minutes' duration.

With the exception of record companies, no one in the business thinks the clause is fair—not recording artists who write and record their own tunes, not their managers and lawyers, not outside songwriters who contribute tunes, not music publishing executives, and not the authors of the most well-known texts on the music business.

All such parties contacted by *Billboard* seemed to think the clause is a convenient way for labels to circumvent a federal statute that was passed to ensure that songwriters (and publishers) are paid fairly for their work.

Asked why all record labels offered merely three-quarters of the statutory rate in contracts with artists and how they have managed to get away with it for 20 years, observers answered that it is simply the way it's always been done.

Lawyers differ among themselves about the legality. Whitney Broussard says, "It is a myth that there is anything illegal or untoward about negotiating a lower-than-statutory rate."

He also believes the justification record companies offer for the three-quarter rate "is that they often invest substantial sums in recording, marketing, and promotion, which make those songs valuable in the first place. This argument, in my opinion, is not completely without merit."

As indie recording artist/Future of Music Coalition executive director Jenny Toomey explains in the group's new analysis of contracts (see story, this page), "Record companies do not recoup recording costs and advances from mechanical royalties. For singer/songwriters, mechanical royalties may be the only money they ever see."

An examination of the small-print clause from a standard boilerplate contract, which puts a cap at 10 songs per album and a cap of two songs on a remix "single," is instructive:

a) "Controlled Composition" is hereby defined as each musical composition wholly or partially written by You [Artist], or owned or controlled directly or indirectly by You or by any party associated or affiliated with You. If and to the extent Controlled Compositions are recorded here under, each such Composition is hereby licensed to [Company], for the United States and Canada, at 3/4 of the current minimum fixed statutory copyright royalty rate (the "Applicable Rate") on the earlier of (i) the date the recording commences or (ii) the date the recording is required to be delivered; provided that [Company] will not be required to pay more than (10) times the Applicable Rate for an Album and no more than two (2) times the Applicable Rate for a . . . singles record. Without limiting Company's rights, it is agreed that [Company] shall have the Offset Right if mechanical royalties payable by Company are in excess of such amounts.

(b) No mechanical royalty whatsoever shall be payable for (i) records cut out of the [Company] catalog and sold as discontinued merchandise or records sold as "scrap," "overstock" or "surplus"; (ii) any work which is non-musical; (iii) records distributed by [Company] which are not "Records Sold" (as defined herein); (iv) any work which consists of an arrangement of a work in the public domain; or (v) any more than one use of any work on a particular record.

Music lawyer Wallace Collins thinks the clause may violate First Amendment rights: "It's probably unconstitutional in that it purports to contract around a statutory rate set by a federal law for payments to songwriters."

Veteran music industry attorney/author H. William Krasilovsky—co-author of *This Business of Music*, a standard industry text—offers the history of what he calls the "abusive" controlled-composition clause.

"In the early '60s," Krasilovsky says, "the company-oriented contract of the day asked for a reduction in mechanical royalties, from the 2 cents [per two sides of a non-album single record] statutory rate then in effect down to a penny. The argument made was that the record company would otherwise ask for full publishing status on [an artist's] recorded songs and take away the ASCAP, BMI, or foreign rights as well—and thus the reduction [to] a penny was actually a better deal.

"But then," Krasilovsky continues, "the hungry record companies recognized in later years that the Harry Fox Agency [the songwriter/music publisher royalty collection group] did not recognize the industry's practice of providing artificially 'free goods' [*Billboard*, Sept. 22] to retailers as a promotional discount reward for a wholesale order or a certain [large] quantity. So they then added the reference in the controlled-composition rate to a [reduced] count identical to the artist count."

Attorney Jay Rosenthal says, "That meant that the record company would only have to pay mechanical royalties on the final artificial number of goods sold—meaning that some records that were actually paid for, but [that] fall under the 'free goods' artificial formula, will not be recognized as a record on which the label is required to pay a mechanical royalty.

"This is a double-whammy," Rosenthal continues. "The 'free goods' clause [of a reduced number of records actually sold] takes advantage of the artist royalty and also exists for the purpose of taking advantage of the writer of the song."

Krasilovsky points out that the controlled-composition clause is not recognized in Europe.

Toomey says, "The controlled-composition clause limits the amount of mechanical royalties the company is required to pay for records it releases and holds the artist responsible for the excess. In essence, the record companies are compelling artists to subsidize the payment of mechanical royalties."

Harry Fox Agency president/CEO Gary Churgin is also critical of the clause but hopes to see it change: "For years, the proliferation of controlled-composition clauses has resulted in the blunting in many cases of the full benefit of the legislative, administrative, and judicial victories that the publishers and writers have won in the mechanical-rate area. I hope that in the spirit of cooperation which now exists between publishers, songwriters, and record companies ushered in by the digital age, we will be able to make some strides in persuading the record companies to eliminate controlled-composition clauses in their agreements with writers."

Ed Murphy, president/CEO of the National Music Publishers Assn., says he feels "the practice is illegal. But my lawyers have looked at this, and they tell me [that], notwithstanding the [ongoing] court challenges by artists, it is legal. But is it fair? No."

Krasilovsky says, "I had George Braith, the jazz saxophonist, come in here [Sept. 25]. He tells me he got a nice artist-royalty check from Blue Note Records for a compilation reissue of his material." (EMI/Capitol, which owns Blue Note, initiated a 10% across-the-board artist royalty rate and an erasure of unrecouped royalties on all pre-1972 catalog artists in 1992.)

"But," Krasilovsky adds, "he says to me, 'Where are the songwriter mechanical royalties? I got a penny [per tune] license in 1963.' I said, 'I think we can do better than that. The label has put out this compilation, and that means it's a new record and a new license.' But you know, he comes in here, still suffering, saying, 'What can I do?' "

Multi-reedman Braith, 62, who recorded three well-received albums for Blue Note before he was dropped by the label in 1965 following a dispute over past-due royalties, says the mechanical rate "was a ripoff, but young artists today, they're a lot more informed than we were. They've got a lot more information available to them." Braith says the artist-royalty paycheck was related to a recent reissue in Japan.

No one at either ASCAP or BMI would comment on the controlled-composition imbroglio, pointing out that they administer performance royalties and not mechanical royalties.

Sources close to BMI and ASCAP add that the ongoing Internet negotiations with online services, as well as mounting disputes with members of the House Judiciary Committee (see story, page 8) over music-licensing agreements, are two reasons the rights societies currently will not discuss a subject outside their immediate purview.

By The Books: Deciphering Recording Contracts

Selected books and articles that analyze or discuss record contracts:

Musician's Guide to Copyright, *revised edition, by J. Gunnar Erickson, Edward R. Hearn, and Mark E. Halloran (Scribner's, 1983).*

Pennies From Heaven—The American Popular Music Business in the Twentieth Century, *by Russell Sanjek, updated by David Sanjek (Da Capo Press, 1996).*

The Problem With Music, *by Steve Albini, The Baffler Magazine, Issue No. 5, 1993, c/o P.O. Box 378293 Chicago, Ill. 60637*

The Ballad of the Mid-Level Artist, *by Danny Goldberg, Inside.com (original publisher), reprinted by permission by AFIM indiemusicworld, September 2000.*

Courtney Love Does the Math, *by Courtney Love, June 14, 2001, salon.com.*

BILL HOLLAND

The Dirtiest Word In The Record Business

WASHINGTON, D.C.—Today's record contracts, leading artists' lawyers say, are bad news and are getting worse. Attorney Jay Rosenthal says, "Almost everything in contracts—except for the increased royalty rates—is worse today; in particular, the abhorrent recoupment provisions."

According to recording artists and representatives, the dirtiest 10-letter word in the record business is "recoupment." In modern times, the recoupment provision in all record contracts has payback conditions so onerous and unfair that in many cases, the amount often can never be paid back unless albums achieve gold- or, increasingly, platinum-level sales. With multi-album deals, this often means that many artists who have been in front of the public and on the road for years have never gotten a royalty check.

"Artists are paying for more and more," Rosenthal says, "meaning that the standard contract is resembling more of a loan document than a recording contract. But, of course, once the costs are fully recouped against the artist royalty, the record company still maintains it owns the sound recording."

Artists and their reps can also recite many more clauses that they feel are unfair, most particularly the controlled-composition clause and the many standard industry deductions from royalties in contracts.

For an overview beyond these articles, the two most comprehensive sources detailing recording artists' contracts are the books *All You Need to Know About the Music Business* by Donald Passman (Simon & Schuster, 2000) and *This Business of Music—A Practical Guide to the Music Industry for Publishers, Writers, Record Companies, Producers, Artists, Agents* by Sidney Shemel and M. William Krasilovsky (Billboard Books, 2000).

Both texts are straightforward accounts of how the business works. Passman's book in particular acknowledges that many provisions of contracts are blatantly unfair to artists, but does not offer any suggestions for change. The author answers the question, "Isn't there a better way?" by saying, "Yes, there is. However, there is little chance it will be adopted in the near future." He concludes: "So forget being a reformer for now and just accept the system. Besides, I had to learn how all this crap works, so why shouldn't you?"

A far more militant analysis of recording contracts has been published by D.C.-based, independent-artist-oriented Future of Music Coalition (FMC). The analysis was prepared with the help of several artists' lawyers and includes comments from recording artist/FMC executive director Jenny Toomey (*Billboard*, Sept. 22). "We have nothing at all to gain by being neutral about our concerns about contracts," Toomey says, alluding to the laissez-faire tone of earlier contract analyses. The following is an excerpt:

Clause No. 1 indicates that the labels are going to reduce your royalty based on records that might get returned because you only get paid on royalty-bearing units—which means if you don't have a cap on free/promo goods (No. 4), you're in trouble . . . Clause No. 2 indicates that $2.50 comes off that $10 before you apply the royalty percentage. But wait, there's more. Clause No. 3 means that your royalty percentage (the one you apply to the dollar figure after figuring in the 85% rule and the 25% container charge) is further reduced by 20%. Have I mentioned the absurdity of a container charge for "New Tech," i.e., digital distribution where there are no manufacturing costs? (And don't forget that the reduction there is 25%, not 20% as with CDs).

Toomey describes the FMC analysis as "an ongoing, in-process document, and it'll grow with developments." The entire analysis can be found at futureofmusic.org, the group's Web site, with printed examples of current contracts.

BILL HOLLAND

Bottom Line

Continued from page 1

In the intermediate term, the recession (which is defined as two consecutive quarters of negative economic growth) that looked probable one month ago is now all but certain, economists say, given the disruption and political uncertainty the attacks have caused.

Just as important as the economic alterations triggered by the attacks are the psychological ones, Vivendi Universal vice chairman Edgar Bronfman says. "This is a different kind of situation, where we are talking not only about recession but about fear. And I think the ability of the American public to overcome their fear and to get out and go shopping again remains to be seen."

Thus the attacks appear to be making what has been a bad year for music sales—owing to a lack of big-name releases in the first few months of the year, the growth of piracy, and uncertainty over a digital future that's been much discussed but not clearly articulated—even worse.

It was a picture that came startlingly into focus Tuesday (25), when the EMI Group announced that it now expects lower sales in recent months and especially in September—both for its own labels and for the entire music industry—as well as "significant margin pressure" to lead to a loss in its recorded-music division for the six months ending Sept. 30. During the same period last year, EMI Recorded Music produced an operating profit of £58 million ($85.6 million).

EMI Group does not foresee any loss of market share, however, and says its Music Publishing division remains in good shape. For its full fiscal year, which ends March 31, 2002, it is targeting a 20% decrease in its profit before tax.

In an effort to cut annual costs by some £65 million ($95.9 million), EMI says it will consolidate certain back-office functions and "continue to explore an exit from manufacturing and distribution," among other initiatives, at a total potential cost of £100 million ($147.6 million). The company will take a £15 million ($22.1 million) charge for this in the first half of the current fiscal year.

In an internal memo, EMI Group chairman Eric Nicoli said, "This is undoubtedly a setback for the company, and it is now important that we respond positively . . . We must not allow this short-term disappointment . . . to mask the many outstanding successes across the EMI world."

News of the revised forecast took the financial community by surprise. On the day it was announced, EMI stock plunged 35.1% to a closing price of 231.38 pence ($3.41).

Though the third-largest label by market share, EMI is the world's largest publicly traded stand-alone music company and thus is regarded by analysts as a proxy for the industry. ABN AMRO analyst Helen Snell responded to EMI's news with a research note titled *Dire Straits*, in which she commented that the "rapid deterioration of growth in the global music industry has implications for all companies exposed to it."

As a "low-ticket item," music is generally recession-resistant, she explained. "However, in previous periods of economic decline, music sales have been in a healthy state prior to the downturn; their resistance has never been tested at a time when the industry was already in decline."

The mood worsened Thursday (27), when BMG chairman/CEO Rolf Schmidt-Holtz confirmed that the company will lay off up to 600 employees worldwide. He says the U.S. will be most affected, because that's where restructuring is most needed. In Germany, 100 employees are expected to be laid off.

BMG parent Bertelsmann said the music group was the only division of the German media giant to show a revenue decline for the fiscal year ended June 30, as sales fell 7.6% to 3.7 billion euros ($3.2 billion). Its 293 million euro ($255.6 million) loss before interest, taxes, and amortization reflects what the company says is a weak music market and its own need to streamline.

Bertelsmann chairman/CEO Thomas Middelhoff says he expects BMG to rebound in the coming fiscal year and surpass the group's record profit of fiscal 2000.

Meanwhile, Vivendi Universal announced robust profit figures for its Universal Music Group for the first six months of 2001, but it was far more cautious about 2002.

For the first half of 2001, UMG had operating income of 234 million euros ($204.2 million) vs. 187 million euros ($163.2 million) in the same period last year. Revenue rose 2% to 2.98 billion euros ($2.6 billion).

With just 1% of its revenue coming from advertising, Vivendi Universal is better insulated from an economic downturn than other media conglomerates. The company remains confident it will hit its targets for growth in revenue and earnings before interest, taxes, depreciation, and amortization (ebitda) of 10% and 35%, respectively.

By contrast, eight days after the attacks, Viacom—which owns MTV, VH1, BET, CMT, and a host of other broadcasting outlets—reduced its 2001 ebitda growth estimates, citing lost ad revenue from canceled and postponed programming.

AOL Time Warner, which gets less than 25% of its revenue from advertising, says the attacks are causing the ad market to deteriorate further and as a result has cut its 2001 revenue growth target in half, to 5% to 7%, and its ebitda growth target from 31% to 20%. It said it does not expect its subscription and content businesses, including Warner Music Group, to be noticeably affected.

Additional reporting by Lars Brandle and Gordon Masson in London and Wolfgang Spahr in Berlin.

Charities

Continued from page 1

including Bruce Springsteen, U2, Neil Young, Sheryl Crow, Sting, Alicia Keys, Stevie Wonder, and Paul Simon.

Millions more dollars are being donated in total from the likes of Backstreet Boys, Britney Spears, Janet Jackson, Jennifer Lopez, Maxwell, and Sade, who are donating concert proceeds to various relief funds. Other artists have participated in benefit singles—including remakes of "We Are Family" and "What's Going On"—whose proceeds are marked for related charities. Michael Jackson is reportedly organizing a multi-artist benefit recording, "What More Can I Give?," that seeks to raise $50 million.

Also on the way are all-star televised concert events that will donate proceeds to disaster victims. *The Concert for New York*, an Oct. 20 show at Madison Square Garden featuring performances from Paul McCartney, 2001 Billboard Century Award honoree John Mellencamp, Melissa Etheridge, Macy Gray, Goo Goo Dolls, and 1998 Billboard Century Award honoree James Taylor, is being sponsored by VH1, Cablevision, and Miramax Films. Members of the New York Fire, Police, and Rescue crews and their families will be in the audience as invited guests for the four-hour telecast, which will air live on VH1 and be simulcast on radio stations across the country commercial-free Oct. 20 at 8 p.m. (ET/PT). The VH1 Radio Network and Westwood One/Infinity Broadcasting will coordinate the simulcast.

The Concert for New York event will also be shown on TV and radio networks internationally. All telecasts will feature a phone number and a Web site address for charitable donations. Tickets for the show go on sale Sunday (7) at noon and range from individual seats to VIP packages. Proceeds from the event will benefit the Twin Towers Fund, which was established by New York City Mayor Rudolph Giuliani to assist and support the families of uniformed services members and other government personnel lost in the tragedy.

On Tuesday (2), AOL Time Warner and two of its TV networks, TNT and the WB Network, are sponsoring *Come Together: A Night of John Lennon's Words & Music* from Radio City Music Hall, featuring Dave Matthews, Alanis Morissette, Moby, Lou Reed, and Stone Temple Pilots. Proceeds from *Come Together* will go to the Red Cross and the September 11th Fund, administered jointly by the United Way of New York City and the New York Community Trust.

Meanwhile, the parent companies of the five major labels have pledged more than $15 million to charities aiding victims and other related causes. Millions more are being pledged—or will soon be pledged—by labels, touring companies, music and video retailers, distributors, and radio groups, along with individual contributions from their executives and employees.

So far, the bulk of the money has been targeted for two nonprofit organizations actively assisting in the victim-relief process: the United Way of New York City—which is administering the telethon funds—and the American Red Cross, which, all-told, has raised more than $200 million in the wake of the attacks.

"We'd say right now that American generosity knows no bounds," says Julie Whitmer, manager of entertainment outreach for the American Red Cross. "Already during this time of crisis, we've had millions of Americans from around the world—including people from the music industry—come forward to help."

THE PAYMENT PROCESS

But while the promises of money come quickly, payment is not necessarily immediate, executives at charitable organizations say.

Indeed, organizers of the *A Tribute to Heroes* telethon say they expect it will take weeks for individual donors to mail in checks or make credit card payments on their pledged gifts.

Representatives from AOL Time Warner, Bertelsmann, EMI, Sony, and Vivendi Universal all say that while payment is coming soon, it likely will be at least a couple of weeks until they can actually turn funds over to relief efforts. The reality is that it's not as easy as cutting a check, they say. Before the donations can happen, the conglomerates must establish special funds, round up any additional donations from employees and/or internal business groups, form select committees to determine how and where their financial gifts will best be spent, and tally just how much money they actually have to give.

Bob Le Roy, a director at the Red Cross who oversees major gifts from corporate donors, says the time between a pledge and payment typically can take weeks—or longer.

He explains, "It really depends on two things: whatever corporate protocol has to be satisfied—sometimes they need the approval of an executive or finance committee or board of directors—and how the money is transmitted, by wire or by check."

AOL Time Warner is in the process of making a $5 million donation to be distributed among eight relief organizations: American Red Cross, the September 11th Fund, the New York Firefighters 9-11 Disaster Relief Fund, the New York State World Trade Center Relief Fund, the Twin Towers Fund, the Survivors Fund of the National Capital Region, the WTC Police Disaster Relief Fund, and the New York Police & Fire Widows' & Children's Benefit Fund. The company is also accepting employee donations and will match these up to $1,000 per employee.

Universal Music Group parent Vivendi Universal is making a $5 million contribution to the September 11th Fund and matching any employee contributions on a two-to-one basis.

Sony has earmarked $4 million for victims' aid, with $3 million going to the Red Cross and another $1 million going to the Twin Towers Fund. EMI—which has set aside $1 million—and Bertelsmann—which has set aside $2 million—are both in the midst of deciding the charities to which they will be donating reserved funds and additional employee and artist donations.

"Some people wanted to take time and find some charities that may not have been so popular and are running out of funds," says Rob Sorrentino, president/COO of Bertelsmann Inc., the conglomerate's U.S. holding company. Sorrentino says Bertelsmann hopes to be ready to go with its donations by Oct. 15.

POWER OF ENTERTAINMENT

With media and entertainment-related efforts helping to raise almost a third of the estimated $600 million pledged thus far in private contributions, the industry is proving itself to be a valuable ally in the situation that some are describing as "America's new war."

In the wake of the Sept. 11 terrorist attacks, Jon Bon Jovi, Enrique Iglesias, Richie Sambora, Melissa Etheridge, Sheryl Crow, Graham Nash, Amy Grant, Travis Tritt, and Lonestar have all taped public service announcements for the Red Cross, encouraging financial contributions, blood donations, and the use of mental-health services provided by the American Red Cross.

Aiding in charitable fund-raising efforts and promoting causes of national interest is nothing new for the entertainment business. Examples of the industry's efforts stretch back to World War II—when the American public was encouraged to buy war bonds—to more purely philanthropic efforts in the modern era, exhibited in the countless charity events featuring musicians that have followed in the wake of Live Aid concerts for famine relief in 1985 and the Amnesty International benefit tours of the 1980s (see story, page 11).

While such fund-raising efforts have never before been seen on this scale, charitable organizations say they are still in an uncertain period, where funding and volunteer needs remain strong. "One of the things that is very challenging for us is [evaluating] the scope of this as we look forward into at least the foreseeable future," the Red Cross' Le Roy says. "Because one of the most horrific aspects of what happened Sept. 11 was its unpredictability. We have no way of knowing when or where something like this is going to happen again."

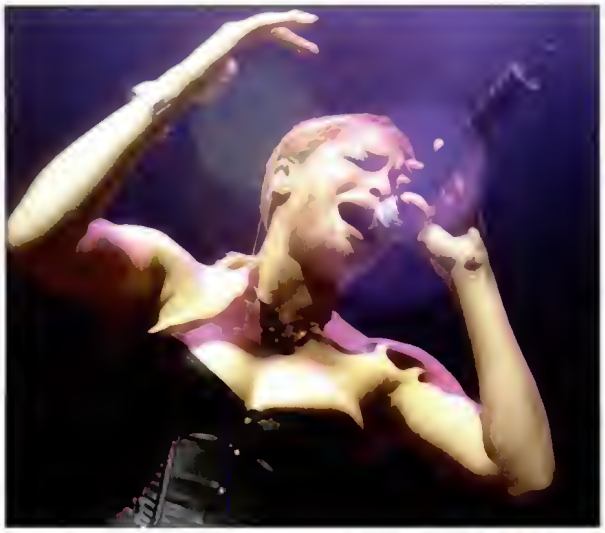
New Billboard Live Venue Heats Up Miami Beach

More than 3,000 people attended the Sept. 8 grand opening of the Billboard Live venue in Miami Beach. The official ceremonies—which included Miami Beach Mayor Neisen Kasdin handing Billboard Live president/CEO Mitchell Chait the key to the city, as well as a special recognition of Emilio Estefan Jr.—were followed by performances from musicians representing a variety of genres.

Among the artists on hand were Celia Cruz, Blu Cantrell, Los Rabanes, the new Miami Sound Machine, and Stephen and Damian Marley, as well as DJs Jellybean Benitez, Jane's Addiction founder Perry Farrell (aka DJ Peretz), and Billboard Live house DJ Lippy.

Billboard Live is an interactive facility set up not only as a live venue and professional music/video recording studio but also as a multimedia facility with vast entertainment possibilities. The Miami Beach venue is set to be the first of a series of clubs that will open worldwide in the near future.

Shown, from left, are president/publisher of Billboard Music Group Howard Lander, Emilio Estefan Jr., and Billboard Live president/CEO Mitchell Chait as they celebrate the venue's opening. Estefan was also recognized for his achievements and contribution to the performing arts.



Arista recording artist Blu Cantrell, whose single "Hit 'Em Up Style (Oops!)" hit No. 2 on The Billboard Hot 100, was among the featured performers at Billboard Live.

Damian Jr. Gong Marley (above) performed with brother Stephen Marley at the opening. Other brother Ziggy Marley (below) was also on hand at the event.

Mark Fleishman, left, of Studio 54 celebrates with Billboard Live club director Rudolph Piper.

Miami Beach Mayor Neisen Kasdin, pictured here with his wife, presented the key to the city of Miami Beach to Billboard Live president/CEO Mitchell Chait.

Emilio Regueira, lead singer for Crescent Moon act Los Rabanes, kicked off a series of live performances at the launch of Billboard Live.

Label owner/producer/remixer Jellybean Benitez spins for the crowd.

More than 3,000 people, including producers, executives, and artists, flocked to the opening of Billboard Live in Miami Beach to witness a steady stream of live music.

Arista recording artist Blu Cantrell flashes a smile with Billboard Live president/CEO Mitchell Chait.

Mötley Crüe lead singer Vince Neil, center, poses with a few of his friends.

Jane's Addiction founder Perry Farrell, aka DJ Peretz, took time off from recording a new album to spin at the Billboard Live opening.

Queen of salsa and Sony recording artist Celia Cruz was among the artists who sizzled during the live performances at the Billboard Live opening.

Billboard Live president/CEO Mitchell Chait and Live lead singer Ed Kowalczyk pose amid the fanfare of the Sept. 8 event.

The new Miami Sound Machine, under the guidance of Emilio Estefan Jr.'s Crescent Moon, features, from left, Sohanny Gross, Carla Ramirez, and Lorena Pinot.

GLUCK

"It's difficult to demonstrate the variety of Gluck's music in 70 minutes," Bartoli says, "so we had to be clever."

BARTOLI

Bartoli Makes 'Dreams' Real

Continued from page 1

Album, served as musical consultant for the project and supplied the authoritative liner notes.

After Vivaldi, Gluck was a logical next step. Born in Bohemia in 1714, Gluck worked in the transitional period between the Baroque and Classical eras. "Vivaldi's music was performed in Prague [where Gluck had moved at the age of 14 for musical studies]," Bartoli says, "so I'm sure that Gluck was able to hear it."

In Milan, Gluck fell under the spell of Pietro Trapassi, known as Metastasio, a leading reformer of 18th-century opera. The poet and his colleagues sought to eliminate the more comic and fanciful elements from opera, advocating a return to the purity and balance of ancient Greek theater. Above all, they felt that the music should be subservient to the text.

"When music vies with poetry to take the principal role, it achieves the destruction of both," Metastasio wrote in 1756. He found in Gluck a kindred spirit who abstained from the florid excesses of the Baroque era to fashion a more streamlined yet urgently dramatic style.

Gluck staged works based on Metastasio's texts in Prague, Naples, Rome, and Vienna, attracting ever-widening attention. Bartoli is certain, for instance, that the young Mozart must have heard such Gluck operas as *La Clemenza di Tito*. (Mozart wrote his own opera on the same subject 40 years later.) Gluck's greatest renown, however, came with the later, so-called "reform" operas, including *Orfeo ed Euridice*, *Alceste*, and *Iphigénie en Aulide*.

With *Iphigénie*, Gluck turned from Italian to French and settled in Paris. The works from his final period mark a turning point in operatic history—directly influencing such composers as Rossini, Meyerbeer, and Berlioz. Several are still performed today, while the Italian works have been nearly forgotten.

In researching the materials used for *Dreams & Fables*, Bartoli turned once more to Osele for assistance. "For Vivaldi, we went through manuscripts on microfilm," she relates. "In a way, [the Gluck] was much easier, because some of the music was published. But we had to work from manuscripts here, as well."

Among the project's highlights for Bartoli were the arias from *La Clemenza di Tito*. Bartoli performs selections written for three different characters in the opera. She found Sesto's aria, "Se Mai Senti Spirarti Sul Volto," particularly challenging. The role was written for the renowned castrato Caffarelli, who premiered *Clemenza* in Naples in 1752. (Common in Baroque opera, castrati were male singers castrated at an early age to preserve their soprano or alto voices. The result, as witnessed in the popular 1995 Columbia/Tristar film *Farinelli [Il Castrato]*, was an unearthly instrument, meant to combine a youth's high, sweet pitch with a grown man's lung power.) "It's always fascinating to perform a role written for a castrato," Bartoli explains, "because the vocal line is so extreme."

What Bartoli appreciated most about the project, however, was the sheer range of the composer's invention. "It's difficult to demonstrate the variety of Gluck's music in just 70 minutes," she says, "so we had to be clever in choosing the pieces. You have the dramatic Berenice scena, you have very lyric arias, you have a very melancholy piece like the one for Sesto. It's difficult for me to choose a favorite, because each is so different."

For Chris Roberts, chairman of the Universal Classics Group, that diversity plays to one of Bartoli's greatest strengths. "What makes Cecilia special," Roberts says, "is that she's one of the most amazing communicators I've ever seen. Her technique is beyond belief, in terms of its subtlety and its security with some of the most amazingly difficult things. Cecilia just connects with people—she always has, from the very beginning—and as she matures and develops new repertoire, it's even more powerful."

With *The Vivaldi Album*, Universal could count on the added benefit of a composer who was a household name, as well as Bartoli's considerable fan base, to bolster sales. Even so, the company was surprised by the overwhelming response to the release. When that disc was originally issued in the U.S., the beautiful, ornate miniature hardcover book—its packaging designed by Decca for the European release—was replaced by a standard jewel case with a booklet insert. More than a year later, after the CD had become a best seller and earned a Grammy, Universal rereleased the disc in its original package.

"It was probably a dollars-and-cents move that, in hindsight, was not smart, especially given the success of the album," Roberts says now. In contrast, the Gluck disc is being released worldwide in a package similar to the *Vivaldi* hardcover. The sole concession to the U.S. market was the addition of the title *Dreams & Fables*, intended to add a stronger conceptual hook. (In the rest of the world, the disc is simply called *Gluck Italian Arias* and is due for release Monday [1].)

In addition, Universal invested in lavish advance promotional folders to set up the release of *Dreams & Fables*, containing several of the same rare photos and illustrations used in the CD package, explanatory essays (including a conversation between Bartoli and Osele), and a three-track sampler CD—all wrapped in a hand-tied golden ribbon.

Beyond reflecting the elegant design of the album, a more compelling reason for the elaborate package arose from Bartoli's relative inaccessibility, which limits her participation in promotional activities in the U.S. market. Bartoli, managed and booked worldwide by Mastroianni Associates in New York City, has performed here infrequently in recent years, spending her time in Europe immersed in concerts and recordings. For Roberts, this puts the U.S. at a disadvantage that Universal has to work hard to counter.

Accordingly, Universal is focusing on traditional classical music and opera media outlets for its initial campaign. When tentative live dates planned for September 2002 can be confirmed, the company will launch a second, more elaborate push for the disc to coincide with those dates, using stylish TV spots already produced for the European launch and tour.

Since it follows the best-selling *Vivaldi* disc, however, *Dreams & Fables* has already created substantial buzz at retail worldwide. "It's going to be one of our biggest records this year," says Sandy Matheson, co-director of McAlister Matheson Music in Edinburgh, Scotland. "Her *Vivaldi* album was enormous with our customers. It was beautifully packaged, and the fact that most of it had never been previously recorded was an added bonus. It's an interesting development that she's gone on to Gluck, especially avoiding the obvious things."

Ray Pollard, an opera specialist at Tower's downtown New York City store, notes that customers were already calling on the morning of the record's street date to see if it had arrived. "I think it should do very well. It's nice repertoire for her, something she's not done a lot of [already], and she has chosen her arias well. She's always very canny about choosing her repertoire."

Unsurprisingly, Bartoli already has several ideas in mind for subsequent discs—one of which emerged from the Vivaldi and Gluck projects. "What I would like to do next," she says, "is arias written for the great castratos like Farinelli." She also hopes to record a program of songs by Casella and Malipiero, Italian composers who initiated a resurgence of attention to Vivaldi and other Baroque masters at the beginning of the 20th century.

Meanwhile, scattered among tours in support of the Gluck album on Bartoli's itinerary are concerts featuring offbeat works by Salieri and Paisiello.

She is set to perform and record Haydn's opera *Orlando Paladino* with conductor Nikolaus Harnoncourt next year, as well. While she hasn't turned her back on Mozart or Rossini, mining musical rarities as she did for *Dreams & Fables* clearly suits her sense of adventure.

"This project was a lot of work," Bartoli says. "But in the end, it's really worth it. When you find music that you love and you can share it with people—and you can share that emotion with people—I think this is why we're here."

Billboard conference + awards
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Music Video Conference Adds Short Film Showcase

Billboard is presenting the first Billboard Music Video/Short Film Showcase to spotlight rising talent in music and film. The Showcase also will provide exposure for the underground work of established artists and directors.

The inaugural Showcase will take place Nov. 1 at the Beverly Hilton in Beverly Hills, Calif., as part of the Billboard Music Video Conference. Representatives from record companies, production companies, film studios, music-video TV outlets, and ad agencies are expected to attend.

Billboard is inviting directors, production companies, and record labels to submit videos and short films up to 10 minutes long for the Showcase. Deadline is Oct. 19. To be eligible, the works cannot have been shown on national TV. A total of 10 submissions will be selected for the Showcase.

All submissions must be accompanied by an entry form. To obtain an entry form, call 646-654-4730 or e-mail chay@billboard.com. There is no limit to how many entries an individual or company may submit, but each video or short film should be on a separate VHS tape.

The Billboard Music Video Conference, now in its 23rd year, will take place Oct. 31-Nov. 2 at the Beverly Hilton. The conference is the largest annual trade event for those involved in the visual marketing of music.

For more information on the conference, call 646-654-4660 or e-mail bbevents@billboard.com. To register, contact Phyllis Demo at 646-654-4643. For sponsorship information, contact Cebele Rodriguez at 646-654-4648. General information can also be found online at billboard.com/events/mvc.

upcoming events

Billboard Music Video Conference & Awards
Beverly Hilton • Los Angeles • Oct. 31- Nov. 2, 2001
What Teens Want: Marketing to a New Generation
Universal Hilton • Los Angeles • Nov. 5-6, 2001
Billboard/Prudential Music & Money Symposium
St. Regis • New York City • Nov. 13, 2001
Billboard/Airplay Monitor Radio Seminar & Awards
Eden Roc Resort • Miami Beach • March 14-16, 2002
Billboard Latin Music Conference & Awards
Miami • May 2002
for more info: Michele Jacangelo 646.654.4660
bbevents@billboard.com

THIS WEEK@ Billboard.com

COMING MONDAY: The rock supergroup lives again with **Oysterhead**, comprising of **Phish's Trey Anastasio, Primus' Les Claypaal**, and **the Police's Stewart Capeland.** The group releases its Elektra debut, ***The Grand Pecking Order***, this week and launched a North American tour Oct. 20 in Seattle. As a companion to the feature on page 17, Billboard.com presents an in-depth interview with **Anostasia** about his myriad current projects and the status of Phish's extended hiatus.

Also featured online this week are CD reviews of U.K. psychedelic rock outfit **Spiritualized's *Let It Come Down*** (Arista), hip-hop act **the Arsonists' *Date of Birth*** (Matador), and guitarist **Frank Marino & Mahogany Rush's *Eye of the Storm*** (Just a Minute).

News contact: Jonathan Cohen • jacohen@billboard.com

home front

Billboard Music Group events & happenings

Billboard, Monitor Set New Date For Radio Seminar & Awards

Due to the tragic events of Sept. 11, *Billboard* and *Airplay Monitor* have postponed the 2001 Billboard/Airplay Monitor Radio Seminar & Award Show. Previously scheduled for Oct. 4-6, the event will now be held March 14-16, 2002, at the Eden Roc Resort & Spa in Miami Beach.

The postponement comes as the result of feedback from members of the radio community who planned to attend the 2001 event. Many did not want to leave their families, radio stations, and communities. Others were uncomfortable about flying at this moment.

All current seminar registrations will be honored on the new date. More information is available from Phyllis Demo at 646-654-4643 or online at billboard.com/events/radio.

visit www.billboard.com

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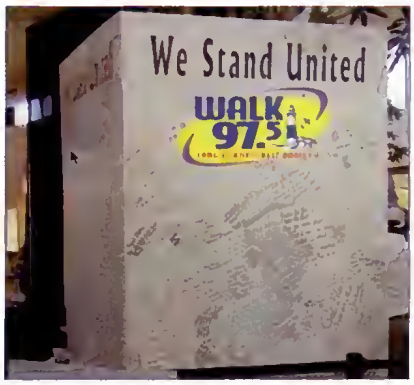
The Billboard BackBeat

EDITED BY CHUCK TAYLOR

Words to Live By



As the entertainment industry unifies to raise funds for victims of the Sept. 11 terrorist attacks, radio stations are going about their efforts in a variety of ways. A number of national radio groups are making donations and diverting contest prizes to relevant charities. On the local level, adult contemporary WALK Long Island, N.Y., prepared a gigantic card for listeners visiting a local mall to sign for firefighters and policemen. The donation effort raised $432,000.

Heartstrings

WKQX-FM (Q101) Chicago morning man Mancow Muller, left, auctioned an autographed guitar from Oscar winner Russell Crowe's band, 30 Odd Foot of Grunts, to aid the station's Relief Fund, established with parent company Emmis Corp. Mancow is pictured with listener Dino Linardakis, who donated $3,000 for the item.

"I won't be idle with despair/I will gather myself around my faith/For light does the darkness most fear"

—JEWEL, "HANDS"

Desk Job: Steve Leeds

Turning the corner into Steve Leeds' office is like getting a splash in the face of his personality: colorful, often larger than life, and always ready with a story. That personality suits Leeds well as a worldly, award-winning veteran promotion executive, who is currently senior VP of promotion at Universal Records.

Leeds' office—or "work environment" as he terms it—is located on the seventh floor of the record label's New York City headquarters at the corner of Broadway and 57th Street. He has two TVs, two computers, and "a non-traditional desk and a couch so the space doesn't feel claustrophobic."

The walls reflect dozens of gold and platinum awards from artists he has worked with, along with autographed items received over the course of three decades from such luminaries as Robert Plant, Michael Jackson, Peter Gabriel, Salt-N-Pepa, Nelly, Erykah Badu, and George Thorogood. Joan Jett gave him an autographed clock, designed by the singer/songwriter herself, as well as one of the few platinum awards given for her chart-topping 1982 single, "I Love Rock'N' Roll."

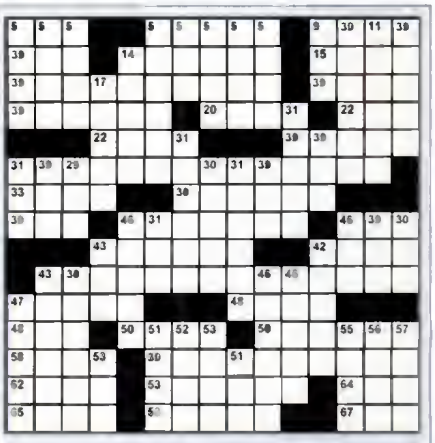
To promote Genesis' 1974 *The Lamb Lies Down on Broadway* album, Leeds once dressed as a lamb's shepherd, with real sheep in tow, and paraded through midtown Manhattan. "No one thought that was strange in the middle of Times Square," he recalls with a laugh. Leeds and the stunt were depicted in a trade magazine promotion for the album, and the famed ad hangs on his wall.

One of Leeds' most-prized possessions is an autographed photo given to him by Irish rockers U2

(pictured). Lead singer Bono's inscription on the photo calls Leeds an "honorary Dub"—meaning "honorary Dubliner."

To remind himself of his own roots, Leeds keeps a framed collection of his past business cards, which includes gigs at Island Records, PolyGram Label Group, MTV, Atlantic Records, and as the head of his own independent promotion company. The secret to survival in this business, he says: "You have to be able to reinvent yourself."

CARLA HAY



'SALUTE TO NEW YORK' by Matt Gaffney

Across

1 Place to get cash
4 Car-financing option
9 Solves a problem, in Mafia-speak
13 Julian Lennon's "___ Late for Goodbyes"
14 "This Masquerade" man
15 Get an F
16 Where "the neon lights are bright"
18 ___-Romeo (Italian sportscar)
19 Keith Jarrett album of 1977
20 Periods for historians
22 Vietnam Veterans Memorial designer Maya ___
23 Boorish type
25 Serving perfectly
27 Joni Mitchell tune about waking up in the Big Apple
33 Big Mama
34 State where Wayne Newton works
35 Marble, for example
36 The Boo ___
38 Rapper's headwear
41 ___ shower
42 "___ Get a Witness"
43 Big Band standard written by Earle Hagen
47 "The March King"
48 "Was blind, but ___ see" ("Amazing Grace" line)
49 Certainly not a purebred
50 Time to sing carols, for short
54 Part of the "Hey Jude" refrain
58 "The Heat ___" (Glenn Frey hit)
60 Billy Joel song with Christie Brinkley in the video
62 Plant with fronds
63 It may be full of oolong
64 Degree for a CEO
65 Start of a Beatles title covered by Tiffany
66 I am, to Luis Miguel
67 Times and Washington, in New York, abbr

Down

1 Element particle
2 Bennett or Orlando
3 Crowds with a mission
4 Human ___ ("Don't You Want Me" band)
5 Pet Shop Boys' "West ___ Girls"
8 "___ go down life's lonesome highway ..." (Lionel Richie lyric from "Say You, Say Me")
7 Fly like an eagle
8 "Only Time" singer
9 "Ghost ___ Dog" (Edie Brickell's second album)
10 Alicia Keys hit
11 Playing a colonial instrument
12 Type of language found in rap songs
14 Sonny and Vox
17 Garth Brooks' "The Thunder ___"
21 1950s pop singer Tommy
24 "Bicycle Built for Two" subject
26 Org. mentioned in the Beatles' "Dig It"
27 "Lodi" group, for short
28 Colin of Men at Work
29 Ending for Vietnam or Nepal
30 Blind ___
31 Put one ___ (fool)
32 Sugar ___
36 Advice from Frankie Goes to Hollywood
37 Took care of hunger
38 Tracy Chapman's was fast
39 Lee ___ Womack
40 Don McLean title word
41 Part of a title on "The Graduate" soundtrack
42 Setting a cassette to a specific place
43 Billy Joel album "Glass ___"
44 Bjork tune off "Vespertine"
45 Mr. Twitty
46 Feature of Randy Travis' voice
47 Genre for Ray Bradbury
51 Remote control button
52 Human cousins
53 "Right now!" on "E.R."
55 Goals for the future
56 Versatile foursome from Miami
57 "Poor me!"
59 Dir. feature in a Hitchcock title
61 Letters in a classified ad indicating a willingness to negotiate

The solution to this week's puzzle can be found on page 64.

RIM SHOTS by Mark Parisi

Leon Brettler

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